

ESTABLISHED 1845

MUSICAL COURIER.

A WEEKLY JOURNAL

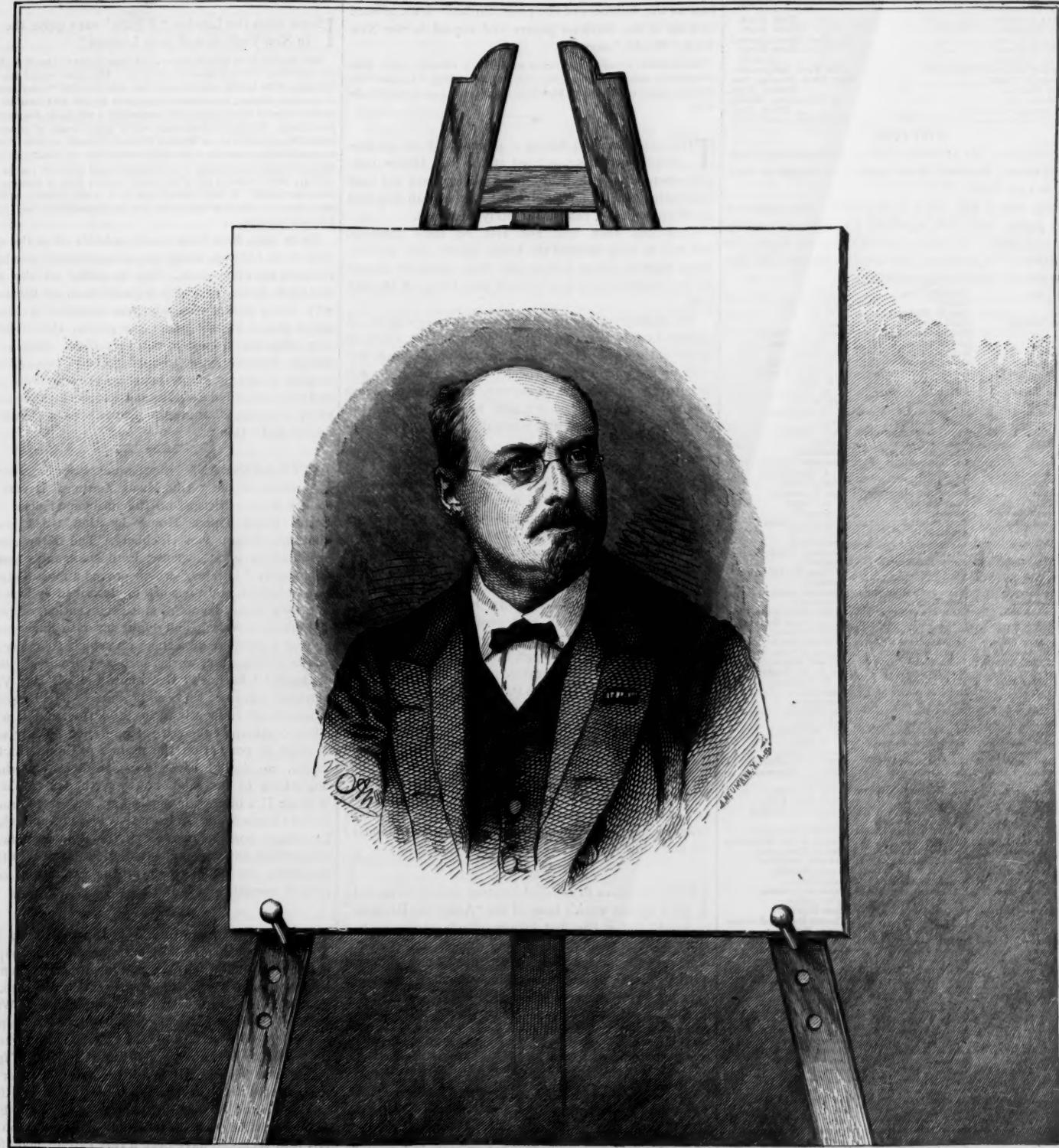
DEVOTED TO

MUSIC AND THE DRAMAS.

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NEW YORK, WEDNESDAY, MAY 8, 1889.

WHOLE NO. 482.



JOACHIM RAFF.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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C. Jos Brambach.	Henry Holden Huss.	Faulkner.
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John F. Rhodes.	A. Victor Benham.	Henry Dusensi.
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Frank Taff.	Anthony Stankowitch.	Fritz Giese.
C. M. L. Weber.	Max Rosenthal.	Anton Seidl.
Edward Fisher.	Henry Holden Huss.	Max Leckner.
Kate Rolle.	Max Stevens.	Max Spicker.
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Harold Randolph.	A. Victor Benham.	Hermin Ebeling.
Minnie V. Vanderveer.	Mr. and Mrs. Carl Hild.	Max Hoff.
Adele Ans der Ohe.	Anthony Stankowitch.	Aittala Claire.
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Leonard Labatt.		
Albert Venino.		
Joseph Rheinberger.		
Max Bendix.		
Helene von Doenhoff.		
Adolf Jensen.		

In our issue of the 24th ult. appeared an article entitled "A movement from an unknown piano concerto by Beethoven," which created quite an interest among local pianists. Now we learn that this movement (the only one which so far has been found) was played at the last Vienna Philharmonic Society concert by the pianist Josef Labor, and that the work pleased both the audience and the critics. Hanslick, however, seems to doubt the authenticity of the work, which must have been written between the years of 1788-93, and still shows, like all of Beethoven's earlier works, the strong influence of Mozart.

ent personages and that the former composed "Das steinerne Herz," while the latter wrote "the thing" entitled "Das Feuerkreuz?"

IT must be truthfully confessed that the music heard at the recent centennial festivities was not of a character to permit us to go into ecstasies, natural or otherwise.

National airs must be the popular staple musical food, but the mushroom growths that are foisted on the public on any occasion of national rejoicing are something awful. They bear an imposing and an American title ("Washington" we heard several times used in this conjunction), and are the veriest rot imaginable. The military bands, with a few honorable exceptions, were awful, and the peculiar way one tune was dovetailed into another by the too close proximity of the bands would put a boiler shop to shame in the matter of cacophony. National taste in music certainly needs a little refining, and one step in a good direction would be the discontinuance in our great dailies of printing bad music. It is badly written, badly printed and is doubtless badly played and sung. Stop it!

IS not what the London "Figaro" says quite the case in New York as well as in London?

Minnie Hauk, according to a report printed in a German paper, made a disastrous failure in Posen recently. While singing "Carmen" the audience arose en masse and hissed the American star until she left the stage.

THE experiment of having a phonograph at orchestral concerts, as was tried at the last Bülow concert, opens up a wide field for speculation, not the least interesting and valuable being the fact that all disputed questions of *tempo* can be definitely answered.

Traditions then will not rest on mere memory, but will be lying around the house handy, and acrimonious warfare 'twixt critics (oh! that brethren should be so naughty as to quarrel) will be a thing of the sad past.

The eighth-symphony-allegretto Thomas-Seidl *et al.* question could never possibly be imagined as likely to occur in the twentieth century, for the phonograph will hold up the mirror (so to speak) to art, and in it will be graven ineffaceable evidences, and then the lamb and the tiger can lay down side by side, for lo! the millennium is at hand and musical critics will not disagree.

BY the death of Carl Rosa last week in Paris, English music and musicians lose one of their warmest friends. He was who, though long known as being merely the husband of Parepa-Rosa, solved the problem of giving opera in the vernacular. Although only forty-six years of age, Carl Rosa accomplished much; violinist, conductor, impresario and man of affairs, his was an active career. He was heard first in this country as a solo violinist, and later as a conductor, appearing in conjunction with his wife, the famous singer, Parepa. His body was sent from Paris last Thursday and he was to be buried day before yesterday, the funeral services at St. James' Church, Hyde Park, and the interment at Highgate Cemetery, London. The news of his death caused deep regret and the gap he leaves behind him will not be easily filled. The impetus he gave to opera in English should not be allowed to die of inanition. Who will take up the subject in this country? Mr. Edmund Stanton, we think, would be the right man in the right place, and under his able guidance who knows what we might hear sung in English at the Metropolitan Opera House? Do not allow the good work begun to lie fallow!

IF any musician or musical amateur should happen to pick up last week's issue of the "American Bassoon" he would find in the first article (which, as always, is a mere pot boil of more or less old musical and dramatic news taken from the daily papers of this city) the big I writing himself down an egregious musical ignoramus over his own signature. He says:

There were two floats to be commanded to Mr. Stanton. One of "Washington resigning his commission" and the other of "Washington's Farewell." Let him follow the example of the Father of his Country or else keep his promises.

Where is the "Roi d'Ys" of Lalo? where is the "Steinerne Herz" of Brill, and the other novelties?

What are to be the novelties of next season?

Do not promise what you cannot give or will not give when your soprano forbids you.

I do not know that Brill's "Steinerne Herz" is much of a loss, unless it is better than the thing given a week or two ago by the Liederkranz, his "Feuerkreuz."

What do you think of the gall of a man who sits down to write on matters musical who does not even know that Ignaz Brill and Max Bruch are two entirely differ-

O TTO LESSMANN, the eminent Berlin critic and editor of the "Allg. Musik Zeitung," is very outspoken in his criticisms on the mismanagement of the Berlin Royal Opera House by that titled musical dilettante, Count von Hochberg. The latter recently produced, at great expense, Emil Naumann's posthumous opera "Loreley," which proved a most disastrous artistic failure, and the work is described by Lessmann as utterly inane, devoid of musical invention, originality and dramatic feeling, and ought never to have seen the light of a première on a stage on which so many great and more important works, such as Cornelius' "Barber of Bagdad," Berlioz's "Benvenuto Cellini," and Verdi's "Otello," have not yet been produced. Mr. Lessmann's strictures are eminently fitting and true, and if all his fellow brethren of the critical quill had equally strong courage of conviction the régime of Count Hochberg would, no doubt, have long ago been overthrown. Something of the kind, however, thanks to Emperor William II's interest in musical art, we are informed, is soon to happen, and we learn that it is not unlikely that Lieutenant von Chelius, one of the Emperor's favorite companions and a young man of great musical gifts, will supersede the noble count at the expiration of the present operatic season in Berlin.

I T is perfectly wonderful how gossip and stories about great personages travel, are reprinted from paper to paper, and finally become public property when they have not even the possibility of truth with them, as is the case with a little anecdote about Richard Wagner which is just now going the round of the German papers and will, no doubt, in due time also be propagated in the journals of the United States. The "Tägliche Rundschau" is responsible for the latest Wagner fake, for it relates that "in 1834, when the immortal Richard was conductor at the Magdeburg City Theatre, he was so poor that he could not regularly pay his room rent. His host seems to have been a very careful man, for he took possession of the master's violin as security for the money he owed, and only allowed Wagner the use of the instrument on concert evenings, when the landlord's son went with the master and waited till the latter had

finished his solo performances and immediately took possession again of the violin." So far the story of the "Rundschau." Now, there is nothing unlikely in the circumstance above mentioned that Wagner was not always able to pay his room rent; but the rest of the anecdote immediately falls to the ground when it is remembered that Wagner never was a performer on the violin, and for that very reason probably never even possessed such an instrument.

ANOTHER CANARD.

THE newspapers last week contained more or less lengthy accounts of a projected visit of Gounod, the illustrious French composer, to this country for the purpose of conducting his oratorios. The managers of the affair were mentioned as Louis Nathal and Benjamin F. Marx, the latter of St. Louis. Arrangements were almost completed, and details were given to the press. It must have fallen through with great velocity, or else have existed only in the imaginations of the gentlemen named above, for in an interview cabled to the "Herald" of last Sunday Mr. Gounod said: "There is not one word of truth in it. I have not seen or ever heard of such a person. I have had no such proposition from anyone, and if I had I should not entertain it for a single moment. It is a source of much pleasure to me to know that I have so many warm friends and admirers in the United States, but, as I told you a year ago, I am now too old to think of going so far away from home. No, there is no truth whatever in the report."

This is, we hope, sufficiently conclusive.

According to some papers the whole of musical Europe will be en route for the modern El Dorado, America. We do not know how many pianists, violinists and singers are coming, or reported coming, but the reports are sufficiently vivid to frighten most sane people, who know that music is not an art from which great nuggets of wealth can be extracted annually, Bülow's success to the contrary notwithstanding.

That foolish fable and the more foolish idea that we have no good music here are the reasons for the emigration of European artists to this country.

Bülow and Rosenthal have left us, but we have a few good pianists remaining, a few violinists, a few orchestras and a few singers. No, the idea is a silly one, and European artists must not always expect to find us either willing to shower gold on them or to be disarmed from criticism by the glitter of a Continental reputation. It would be a proper time to say now that, despite the fact of the announcement of the engagement of Xaver Scharwenka for next season, the contract has not yet been signed.

CHOPIN AND THE CHOPINISTS.

IN Frederick Niecks' "Frederick Chopin" Chopinists will find a rich treasure trove, and so exhaustive and so thoroughly have the whole life and career of the great tone poet been treated that it is difficult to imagine how any more could be said; of course always supposing that no new data will be discovered. It is not our intention now to make even more than passing mention of this most excellent contribution to the hitherto slender Chopin literature, for the book is so full of new facts, letters and original criticisms that we prefer to treat it at some future time at leisure.

We now have in English, Franz Liszt's loving but extravagantly fantastic tribute to Chopin; Karasowski's careful but incomplete biography, and that excellent little monograph on his style of teaching by Jean Kleczynski; these two new volumes by Niecks, and, if we mistake not, here the list ends.

There are biographies and studies in German, Russian, French and Polish, but Niecks has extracted the best from all and added it to his incomparable work. He is a modern Boswell in the loving care and fidelity with which he follows, inch by inch, the life of the Polish composer, but not a Boswell blinded for partiality for his idol, for he does not hesitate to show us many blemishes.

The number of editions of Chopin's works, too, cause us much astonishment when the fact is taken into consideration that some of them are poor, many have been pronounced unreliable by Chopin's pupils, and even the standard ones are a subject of dispute, for the true Chopin interpretation has not been handed down to us, if we are to believe Liszt's words (he laughed at the Chopin pseudo pupils just as we do the same at the army of Liszt pupils). We have Gebethner & Wolff, Fontana, Tellefson, Scholtz's (Peter's), Breitkopf & Härtel's, Reichholt, Klindworth's, Mikuli's, Schubert's, Kahnt's, Mertke, and latterly Bülow. The list is almost endless. The trouble about this confusing *embarras de richesses* is that one does not know which to select. Carl Mikuli,

who was certainly a pupil of Chopin, has published eighteen volumes, a most complete and in many points the most original edition of the master's works, but its great cost militates against its popularity. Klindworth's edition is most painstaking, minute and exhaustive, but too pedantic; it destroys in many instances all the poetical spirit of the composer and attempts to harness his aerial flights to the metronome. A good, solid working edition is that of Kullak, and although Bülow warmly recommends Klindworth we would rather warmly recommend Bülow.

He has fingered and transposed the tarantelle and revised and edited the impromptus and the etudes, and while Bülow is no Chopinist and plays Chopin not at all in the Chopin manner, it must be confessed there are some good points about his edition of the etudes, although exception might be taken to his arbitrary enharmonic change of the G flat etude in the second book into F sharp.

Bülow analyzes these etudes from two points of view, the technical and the aesthetic; and while brushing, perhaps, too rudely the bloom from these beautiful flowers, he does not go as far as Klindworth sometimes does and destroy the flowers altogether.

But, after all, Chopin and Chopin editors are two different things. To the ardent Chopin student—and there are many—we would say: Study all; learn what you can; but do not for an instant imagine they will give you any more than a partial and a one-sided glimpse of the subtle, many-sided, and one of the greatest of all piano composers.

Chopin's music is dream music, and to the many it will ever be *caviare*; therefore let it alone, and only those who have scaled the rugged sides of the Parnassian hill and reached its peak should play the divine harmonies of one whom Schumann rightfully denominated "the boldest and proudest poetic spirit of the age."

AUF WIEDERSEHEN VON BÜLOW.

SATURDAY last Hans von Bülow left our very hospitable shores, bearing with him about \$13,000, his wife and the good wishes of many friends.

His short season has been a most lucrative venture, and not alone to himself, for the syndicate that managed him put their net profits at about \$12,000. The orchestral concerts were a great success artistically, although the second and last one was not pecuniarily.

Take it all in all the visit was a most momentous one, and the little doctor (now known as the "genial," no longer the "irascible") is very well pleased with his experience while in the country. From the point of view of a great teacher his visit has been of the greatest possible musical importance to us and his intellectual earnestness and lucid readings have been a boon.

He, too, has learned that America has taken a vast stride musically since his last visit.

Bülow is always didactic, but his pupils on this occasion were more apt. We have heard great and even greater pianists than he is, we have been favored with great and even greater readings of orchestral works than he has favored us with, but he, nevertheless, is a figure of much musical significance, and he has left behind him a deep impression.

He will return to us next season, and with his keen activity and tremendous aspirations there is no reason for doubting that he will contrive to make things extremely lively in the musical world here.

Bon voyage, Hans von Bülow!

SAD NEWS.

THE startlingly unique news comes from Berlin that there has been a congress of organ grinders, who, after preliminary and, we suppose, parliamentary proceedings, proceeded to raise up their voices and to bitterly deplore the decadence of their art.

"Lo! have the mighty fallen." Organ grinders no longer contain in their sturdy ranks embryo Rothschilds, Vanderbilts and Goulds. They rancorously declare that competition is not the life of their trade—beg pardon, art—but its ruin.

The American organist is slowly sapping the organic foundations of the fortunes of the gentlemen who preside at the crank.

Popular taste, ever fickle, has been wooed away by cheap, open air gardens, with their usual concomitants, hop juice and harmony.

In a word, the hand organ is a doomed instrument, and its virtuosos say it is because light opera has had its day—that is, light opera of the Offenbachian and Lecocqian school.

The public are not satisfied any longer with such

flimsy musical pabulum, and the hand organ—like the stencil—must go.

Ludolf Waldmann, it was ascertained, was the composer whose music has had the most vogue among the fraternity, but it is feared that even he is losing in popularity. This congress of crank savants decided that their instruments would not bear the strain of modern German music, and they made complaints that Wagner should have taken into consideration the fact that they were poor men, of large families, and should have written accordingly to suit them.

One banker organist arose and stated that he had at last, after seventeen trials, during which his cylinder had broken just as many times, succeeded in adapting the "Walkürenritt" for the hand organ, and he proceeded to grind out the opening measures of it, and had just reached the "ho yo to ho" when he was felled to the earth with an axe. The congress then broke up in great disorder. The average earnings of the Berlin organ grinder are about 75 cents a day, the American organ grinder earns about \$3. and the editors of the stencil trade organs about \$4.13.

It is indeed sad news.

The Palestrina Choir Concert.

THE Palestrina Choir, Mr. Caryl Florio conductor, gave its first concert Monday evening of last week, at Chickering Hall, and presented the following program:

Madrigal, "Matono, Lovely Maiden"	Orlando de Lasso
Part song, "Once I Loved a Maiden Fair"	Old English
Magnificat	Orlando de Lasso
Madrigal, "Fair Cedar Tree"	Palestrina
Chorale motet, "Now is Christ Risen from the Dead"	John Michael Bach
Part song, "Where are You Going to, My Pretty Maid"	A. J. Caldicott
Massa Papae Marcelli	Palestrina

The Beethoven String Quartet assisted.

The highest word of praise which can be spoken of the singing of this body of half a hundred singers is the amazing work they have accomplished in so short a period.

Mr. Florio but recently organized them and yet in this first concert we have a chorus which, while in many respects still crude, nevertheless sings with vigor, intelligence, and a nicety of phrasing that speak volumes for their conductor.

Mr. Florio is a recognized authority on the subject of this archaic but beautiful music. It is his object to produce much of the unknown music of Palestrina, and other masters of the school who excelled in writing *à capella* music.

The Marcelline mass was the least satisfactory number on the program, the tonal volume being insufficient, although Mr. Florio's zeal was apparent in every number. But in the smaller numbers the choir did some very careful work. We expect some excellent things of this organization next season.

.... The Paris edition of the New York "Herald" says that Pauline Viardot gave a brilliant musicale Monday evening, April 8, in her beautiful apartment, Boulevard Saint Germain, Paris, that was not only interesting, but remarkable. She had her salon transformed into a theatre, the stage having all the accessories and decorations of a veritable opera house; and during the evening there was produced an operette of her own composition, "Trop de Femmes," the libretto being by the celebrated Russian writer, Tourguenoff. The operette was first given in Bade in 1869. It is full of bright lines and wonderfully ingenious music. The melodies are pleasing and original and the scoring that of a master hand. Viardot accompanied the operette on the piano. The operette was very successful, many of the numbers being encored, and after the curtain fell on the last act Viardot was warmly praised and congratulated.

Among the artists were Mrs. Alphonse Duvernoy-Viardot, who had a double encore after her Spanish song in the first act; Mr. Ponsey, who created the rôle of "Zoulouff Pacha" at Bade, and Mrs. Montaign, who possesses a contralto voice of rare power and beauty.

Among the many guests were: Tschaikowsky, the Russian composer; Brandoukoff, the violoncellist; Ambroise Thomas, of the conservatoire, and his wife; Alphonse Duvernoy and Mrs. Duvernoy-Viardot, Charlotte Holman, Mr. S. Frank Holman and Mr. Charles Holman-Black, the latter being the only American present.

.... The continuation of opera in German at Rotterdam for the season of 1889-90, under the management of Mr. Saalborn, is now an assured fact. The City Council have granted a liberal subsidy, for which the manager binds himself to give forty performances of grand opera between the dates of September 15 and April 15.

.... Manager Augustus Harris issued last week his prospectus of the Covent Garden opera for the coming London season. He has four American singers, namely, Mesdames Valda, Ella Russell, Fursch-Madi and Van Zandt. After some trouble with Nordica about terms, she also joined the company; but he did not get Mrs. Hasteire.

.... Peter Tschaikowsky has undertaken to write the music of a new opera, the libretto of which is about to be finished by Messrs. Léonce, Detroyat and Louis Gallet.



THE RACONTEUR.

AT the risk of being sandclubbed by an indignant populace, who are weary of the word "centennial," I would mildly venture to say that I am glad the noise, dust, glorification and bad music are over, also to call the attention of my beloved readers to the fact that the winter and spring season of music ended with the Bülow concert at the Metropolitan Opera House last week, with one exception, and that is the Metropolitan Musical Society's second concert at the Metropolitan Opera House next Tuesday evening.

Brother Chapman has cause to be proud of the surprising standard of excellence he managed to attain in his first concert of the society. He is a born driller of choral forces, and yet I can easily assert that outside of certain musical circles William Chapman's name was not known five years ago.

He is a type of a true, nervous, active and wiry American, with more go and dash in him than in a Zielinski dynamite torpedo.

He is a stern taskmaster when on duty and a jolly good fellow off it.

To be sure, he has exceptional material in the Rubinstein, Musurgia and Metropolitan societies, but everyone knows soloists are not the easiest people in the world to weld into an harmonious ensemble; but Chapman has discovered the secret, and it is whispered loudly that he is the coming man in more directions than one.

I interviewed Lizzie Sturgeon, who calls herself the "pedal" or pedestrian pianist, or something of that sort, and was amused to see how she got her little pink toes over the keyboard. They reminded me of "pigs in clover." She also knits and sews with her toes. Her touch is not very mellow, but still it is not hard. She plays "The Corn is Waving, Annie Dear," with exquisite tenderness and true chiropodistical expression.

Her octave playing is very good, her wrists being a little lacking in elasticity, but her full toned heel passages were admirable. I asked her if she played Henselt and she confessed she did, so I proposed to her to play the few last pages of the last movement of the piano concerto, where the hands have to cross.

She got indignant and I walked home.

That was a very happy idea of the Composers' Club to invite Bülow to their Brahms evening, and to embellish their tasteful program with the double photograph of Bülow and Brahms.

The Doctor was never in a chattier or a more amiable mood, and framed in by Cappiani, Julia Rivé-King, Mrs. John P. Jackson, Walter Damrosch, and the Polish Lohengrin, Alexander Lambert, whose blond ringlets and angelic gaze were like a bilious discord in a delicate harmony, the little man from Germany never appeared happier, and when Papa Dulcken and Michel Angelo Banner had already started the performance of the new Brahms sonata for violin and piano he tip-toed as lightly as a girl and, sitting down beside the pianist, he gently wafted the leaves over at the due time:

It was a sight fit for the gods!

Not the least interesting thing of the evening was the concise but comprehensive essay of Frederick R. Burton on "Brahms," which Mr. Dean read in the absence of the writer.

The new Brahms sonata in D minor is not to be judged at a single hearing, and though possessing abundant melodic invention it is often obscure. Its harmonic beauties are great and the second and third movements have moments of inspiration. Hanslick of Vienna, of course, raves over it as he does over everything of the great Johannes.

Bülow is a comical genius; he seems to have known his reputation for irascibility had preceded him, and so, ever

paradoxical, he determined to be amiable, and as the RACONTEUR predicted, he was.

He is a true Mephistopheles, and made many an aspiring pianist and singer happy for the nonce by a kind word, which must be taken for just what it is worth.

The Doctor is sarcastic.

He would praise a poor, weak, amateurish performance and turn up his nose at Josephy.

Hans dearly loves to be perverse.

One thing he may be certain of, and that is that he will be met by a large and elegant body of tenors on his return to this country, who will proceed to show him a tenor is a man and that he will get the "illness."

"You see," he remarked in his amiable manner, "I do not think a tenor is a man, he is an illness."

But he may encounter some *robusto* who is no Farinelli, but who hits from the shoulder.

Look out!

"Rhythm is the spirit of God moving upon the face of the musical waters," is very apt, but I dimly suspect somebody else said it, Scudo, I think.

Scudo, you know, had the most fantastic ideas. He once compared Liszt's touch to "pearls falling on red hot velvet." How touching!

Gum boots falling on a coal scuttle is the average pianist's touch, and one I know who always will attempt Carl Heyman's poetic etude, "Elfenspiel," which should be only whispered, always reminds me, in his performance of this particular piece, of china falling off the top shelf—tinkle, twinkle, crash, smash, *bang!*

The story about Bülow's musical hair has no foundation. Mrs. Bülow uses a fine tooth comb on her liege lord, and the only hair about him that is musical is the German handle to his name.

Someone quaintly said about a tenor who was recently essaying a classic Lied: "Oh, his voice! Why his voice always goes out for a clove when he sings."

Debonair and good looking Willis Nowell, the Boston violinist, was in town last week and paid me a visit.

Willis is a talented fellow, a genuine five year pupil of Joachim, and as full of fun as a two year old.

Feminine hearts flutter when he trips out on the concert stage, and his playing does not dispel the charm, for he draws a beautiful liquid tone from his instrument, but he is as modest and as hard working as if he were a mere beginner.

I hope I can persuade him to come to New York next season, for he would be a valuable acquisition to the metropolitan ranks of violinists.

I can almost safely say that Sarasate and Otto Hegner will pay us flying visits next season. The more the merrier!

Good news—Lilli Lehmann and Max Alvary shook hands in Chicago and made it up. Now, that's what I call the right thing.

Those who remember Josef White, more than a decade of years ago, will be surprised to learn that the talented Cuban violinist is in our city on a quiet visit.

If he only could be induced to play, for he is a most finished artist of the true French school and musical to a degree.

That arbiter of the world's musical destiny, the Liverpool "Mercury," asserts that Bernhard Stavenhagen, the Liszt pupil, is the greatest pianist in the world. Evidently our Liverpudlian contemporary has never had the pleasure of listening to Jerome Hopkins play his A flat minor piano concerto.

The London "Musical World" says: "It would seem that of Albani's American successes not half has been told in England. She was presented at a Boston concert with a packet of molasses candy, the gift of an enthusiastic lady admirer. This is surely a unique symbol of appreciation—peculiar rather than appropriate." Candy would have been indeed a unique symbol of appreciation, but our vivacious contemporary probably Englished the word "taffy" into candy, hence the confusion of ideas.

Petite Laura Moore, who makes her reappearance in light opera next Monday night in "The Oolah," with Francis

Wilson, at the Broadway, is a most charming singer, a graduate of the Paris Conservatory and a winning little actress.

Says the Philadelphia "Enquirer": "The harp which was once owned by Thomas Moore, the poet, and which is now the property of George W. Childs, will leave its accustomed corner in the 'Ledger' office this week and go to Columbia, Tenn. It will there be on exhibition during the sessions of the Scotch-Irish Congress, which begin on May 8 and continue several days. Mr. Childs sends the harp at the personal request of Governor Taylor, of Tennessee."

This is the original "Harp that once through Tara's Halls."

Says an exchange: "Mrs. Alice J. Shaw, the whistling prima donna, will soon sail for Europe and spend two years on the Continent. When she returns she hopes to be able to whistle in French, German, Italian and Spanish."

I don't much care how polyglot she can whistle, even if she whistles in Volapük, so she whistles—in tune.

The Duchess of Cambridge left Tosti an annuity of 300 pounds for life. Tosti, it will be remembered, is the composer of many popular songs. He gave the late Duchess pleasure daily by his artistic singing and playing at her residence, and now he is in possession of a lucky windfall.

And now Walter has a Doppelgänger in the person of an alleged cousin, who goes around calling himself Arthur Damrosch and attempts to peddle linen to Walter's friends. Walter, get your gun!

It reads so funny to hear the London "World" praising Joachim for his pure intonation on the occasion of his jubilee.

The Doctor's ear has become singularly defective of late; hence the notice.

Aren't you glad there won't be another centennial in the near future?

Au revoir!

....In Brussels, a few weeks ago, Mr. Gevaert hit upon the happy idea of presenting at the same concert the "Italian" symphony of Mendelssohn and the "Harold in Italy" of Berlioz. Upon this "Le Guide Musical" has the following interesting remarks:

"Mr. Gevaert obviously favors instructive juxtapositions! After having given us at his preceding concert three symphonies, of Haydn, Mozart and Beethoven, he followed on Sunday with these two important works of the two masters in whom was epitomized about half a century ago the whole of the musical romantic movement. Berlioz and Mendelssohn had met at Rome, and on their return home had each conceived the idea of a symphonic work embodying their Italian impressions. Mendelssohn's work is dated 1833; that by Berlioz, 1834. Both derive their inspiration from the same source; yet greater contrast it would be impossible to imagine. Even the national themes employed by both almost change character. Proof decisive this that, in spite of our theories on realism and symbolism, a work of art is always and above all an act of personal interpretation. That which strikes most in these two works is the diversity of the methods employed. Reared in a classic, musical atmosphere, Mendelssohn is more musician than painter; all his powers are devoted to the development and arrangement of his themes according to the rules of composition, vivified by his rich and genial fancy; he composes rather than dreams, and attends particularly to the happy combination of the melodies and harmonies with which a delicate sensibility has inspired him; the other gives a precise significance to every phrase, and the repetitions, the modifications, the modulations of the subjects are no longer the work of his fancy, but are directly caused (*motivées*) by the poetic idea which he has set himself to translate by means of sounds.

"We will not re-open the question—once so hotly disputed—of program music. A barren dispute indeed, since systems are made valuable solely by the manner of their application. There exist admirable pages of program music and prodigiously tedious works in classical form. Between Mendelssohn and Berlioz, this time, choice is easy; the 'Italian' symphony, with its fresh inspiration, its elegiac melodies, its vivacity of rhythm and rich harmonies, remains an incomparably more perfect work than 'Harold in Italy.' In vain does 'Harold' sing by the profoundly emotional voice of the viola (marvelously played, let us say in passing, by Mr. Eug. Ysaye); his noble poetic reverie is too often interrupted by useless episodes, exceedingly fine, no doubt, in Byron's poem, but without meaning (*inexplicable*) in the symphony. One is even inclined to smile at certain orchestral effects which were very daring in 1834, but now appear almost *naiif*. None the less, there remain in this highly poetical work some admirable pages—for instance, the beautiful opening, where the viola raises so sadly its plaintive voice; the fine chorus of pilgrims, and the serenade, with its picturesque and highly colored *pifferari* effects. But the ensemble loses coherence and disintegrates, in proportion as the romantic idea, the sickly dreams of 'Harold'—the sole unifying influence of the whole—fade from the ungrateful memory of the present generation."

As it is perhaps unnecessary to remind our readers, "Le Guide Musical" is a staunch supporter of Wagner; its praise of Mendelssohn in this connection is therefore doubly valuable.

PERSONALS.

JOACHIM RAFF.—We publish this week a new picture, which we have just received from Europe, of Joachim Raff, the eminent composer.

MR. HEIMENDAHL'S VACATION TRIP.—The distinguished and excellent musician, Mr. W. Edward Heimendahl, will leave for Europe from Baltimore, via Liverpool, on June 1, on a trip of recreation and recuperation. We hope that he will return in the fall greatly improved in health and that he may then be able to resume his wonted activity as conductor of the Baltimore Philharmonic Society, as composer and as teacher, to the benefit of the greatly needed musical advancement of the city of monuments.

A GOOD APPOINTMENT.—Professor Albert Becker, the composer, has been appointed conductor of the Berlin Cathedral Choir.

RECENT DEATHS.—Among recent deaths we note that of Giuseppe Cipolitina, a church composer of note, who died at Genoa, aged eighty-four. At Paris, on April 8, Jean Baptiste Arban, cornet virtuoso, professor at the conservatoire, orchestra conductor and composer, died. He was born at Lyons on February 28, 1825. At Florence, the once famous singer Adelaide Cortesi died three weeks ago.

CAME TO HEAR VON BÜLOW.—Among the out of town musicians who came to New York to attend the concert conducted by Hans von Bülow at the Metropolitan Opera House last Thursday night we noticed Carl Faleten and John Orth, the Boston pianists, and Asger Hamerik, the Baltimore conductor. Mr. Willis Nowell, the eminent Boston violinist, also was in town and among the visitors at THE MUSICAL COURIER editorial rooms.

HE WILL PLAY.—Prof. Henry Barth, the eminent Berlin pianist and teacher at the Royal High School for Music, will play at three coming concerts of the Berlin Philharmonic orchestra the following six standard piano concertos: On the first evening Beethoven's C minor and Saint-Saëns' G minor; second evening, Henselt's F minor and Schumann's A minor; third evening, Brahms' D minor and Beethoven's G major concerto.

FRANZ RUMMEL DECORATED.—We learn from Stockholm that Franz Rummel, the great pianist, was decorated with the Knights' Cross of the Wasa Order by the King of Sweden in person, who, with his entire court, attended the artist's recent third concert in that capital.

INVITED TO SING.—Mrs. Cosima Wagner has invited the young tenor Grining, of Hanover, to take part in the coming Bayreuth performances, and, as he has accepted, he will be heard as "Parsifal" and "Walther Stolzing."

A JOB FOR GOUNOD.—Charles Gounod has been commissioned to write the cantata, entitled "1889," which is to be performed on the occasion of the distribution of prizes at the exhibition. It will be remembered that this cantata originally was open for competition for a prize of 5,000 francs. Of the twenty-five scores that were sent into the judges none was found worthy of the prize, and now Gounod has been ordered to compose the cantata. He has accepted the job.

HE WILL ATTEND.—It is quite definitely settled that the Emperor of Germany, who is well known as an ardent admirer of Wagner, will attend some of the Bayreuth performances this coming summer.

POPPER AND THOMAN.—David Popper, the renowned violincellist, has been giving a successful series of concerts in Italy in conjunction with the pianist Stefan Thoman. Both artists are now in Constantinople, where they recently played before the Sultan, who was so pleased with their performances that he bestowed upon them the medal for Art and Science and the Order of the Medjidieh.

PRESENTATION TO JOS. JOACHIM.—We have referred heretofore to the presentation of a violin to Jos. Joachim by some of his English admirers. About this pleasing affair we now learn the following further particulars from London: "At the close of the last Monday Popular Concert the ceremony of presenting to Dr. Joachim the 'Strad.' which had been bought by his English friends, to celebrate the great artist's jubilee, took place in the hall usually occupied by the Moore & Burgess Minstrels. It had been proposed to buy the 'Viotti Strad.' but at the last moment it was decided to substitute the instrument which had been in the possession of Mr. Labitte. It is at least an eighth of an inch larger than the ordinary fiddles of this maker. It is accompanied by a gold mounted bow, by the famous maker Tourte. When the outer leather case is opened, a fine case of Honduras mahogany of English make is disclosed, and on it is the legend: 'To Joseph Joachim, in commemoration of the fiftieth anniversary of his public appearance. A mark of admiration and esteem from English friends, April 13, 1889.' Under this wooden case is a white silk cover, embroidered in gold and colors, with wild roses, and the inscription: 'Joseph Joachim, 1839-1889.' On the reverse are the lines:

From beneath his hands a crash
Of mighty sounds rush up, whose music shakes
The soul with sweetness.

The presentation was of an exceedingly informal nature. On the platform were Sir F. Leighton, who presided; Dr. MacKenzie, Alma Tadema, Fuller-Maitland, Cusins, Piatti, Ries

and Straus, with, of course, the 'hero of the hour.' In a speech of customary grace Sir Frederic dwelt upon the artistic and personal qualities of Dr. Joachim, speaking with sincerity that was beyond all doubt, and ended by formally handing over the instrument to its new possessor. Dr. Joachim was obviously so deeply moved that he found it hard to express his thanks for the gift. He said that he had always longed for a 'red' Strad., and now his ambition was satisfied. With a touching reference to Mendelssohn, under whose auspices he had first appeared in England, he offered his thanks to Sir Frederic Leighton. Mr. Barclay Squire (to whom, as secretary, so much credit is due), and all who had participated in the testimonial. He would, he said, always cherish the noble gift, and as long as power was left him he would endeavor to fulfill the injunction of his national poet—"Uphold the dignity of Art." No wortlier utterance could close a ceremony of such unique interest; nor could one be made which should better express what has been ever the one aim of this prince among artists."

A COMPOSER PRINCE.—Prince Henry XXIV. of Reuss arranged a chamber music soirée which was to take place at the concert hall of the Royal High School for Music at Berlin on the 27th ult., and in which the Joachim Quartet, assisted by other artists, were to take part. The program is made up exclusively of chamber music works by Prince Henry, and consists of his string quintet in F major, op. 4; violin sonata in G minor, op. 5, and a new octet in E flat major, which is still in manuscript.

EMIL GOETZE.—Although Emil Goetze, the great Cologne tenor, is still under treatment of Professor Burger at Bonn, we are directly and most reliably informed that the artist's throat is almost entirely cured, and that the reports which have been circulated about his having cancer of the throat are absolutely unfounded. Goetze intends making his réentrée on the Cologne stage on September 1 of this year, and it is hoped that he may have by that time regained all his old time powers and beauty of voice. He has certainly not lost any of his other artistic gifts or his immense popularity with the inhabitants of the old Rhenish town.

EUGENE FIELD ON BARNABEE.—Eugene Field thus holds forth in the Chicago "News" on H. C. Barnabee, the baritone:

The so called Wagner theory that all good music work must have a motive is by no means a new one, nor did it by any means originate with Wagner. Far be it from us, now that the worthy composer is dead and buried and therefore unable to defend himself from human criticism—far be it from us, we say, to accuse him of a misappropriation of another man's ideas. We reverence Wagner very sincerely; we believe him to have been a great mind, and there are a number of his tunes that we think much of. Still, without violating any of the respect that is ever due to the dead, we can and should mete out justice to the living; that is why at this particular time we desire and intend to hail our honored countryman, H. C. Barnabee, as the inventor of the motive theory. Mr. Barnabee figured in a public capacity many years before Mr. Wagner was born; he was the founder and promoter of that distinct school in American art now known the world over as the New England school. It was he who discovered and patronized Lowell Mason, the eminent Boston composer and maestro, whose treatises upon the subject of music are even unto this day justly regarded as standards for the instruction of unfeigned but ambitious vocalists.

It is reported in Lossing's "Field Book of the American Revolution" that upon the evening of General Washington's inauguration in New York (1789) there was a grand patriotic concert at Castle Garden, at which concert Mr. Barnabee sang with great distinction and with much applause. But it is not our purpose to indulge in reminiscences, however pleasing that indulgence may be. The venerable George Bancroft has for many years been engaged upon a history of Mr. Barnabee, with incidental remarks upon colonial and republican affairs; to his able pen we would fain leave the enjoyable task of recording the numerous incidents for which we have the keenest appetite and the highest appreciation, but, alas, not the space. It is rather our purpose at present to call attention to and to italicize the music motives which Mr. Barnabee has invented; and when we say the music motives we mean, actually, only a small part thereof, for so fecund has this inventor's genius been that, were it possible to gather together all his motives into one book, there would yet be enough left over to fill a number of bulkier tomes of the same size.

Mr. Barnabee began inventing motives somewhere along in the winter of the deep snow, otherwise known as the year that Squire Baker's boys were drowned in the Charlestown River. Some say that was in 1781; others assert (with a good deal of feeling, too) that it was in 1782. But, whatever the date of the birth of the motive idea may have been, it is a generally acknowledged fact that from that date motives flowed from H. C. Barnabee's fertile brain like sap from a sugar maple. Mr. W. H. Macdonald shows us a list of 250 motives originated by Mr. Barnabee, and he tells us that the Barnabee motive theory is the basis upon which the Bostonian Opera Company conducts its professional operations.

A FEW NUGGETS FROM LONDON "FIGARO."—Miss Allison Pettie, only daughter of Mr. Pettie, R. A., is engaged to Mr. Hamish McCunn. The young couple will, I learn, be married in June.... Mr. Goldbeck has postponed the production of his opera "Newport" till May 9, when, unfortunately, it will clash with many other things. The work will be given at Devonshire House, with the assistance of the Gaiety chorus and orchestra.... Six London symphony concerts, under Mr. Henschel, will be given at fortnightly intervals at St. James' Hall next winter.... Trebelli proposes to make her reappearance at a concert of her own to be given at St. James' Hall next June.... Mr. Cowen has, it is alleged, been asked to appoint an English conductor of the Sydney (Australia) symphony orchestra at a salary of £1,000 per annum.

SOME AMERICAN SINGERS ABROAD.—As soon as Manager Augustus Harris published his prospectus for his season of opera at Covent Garden without including her name Nordica came to terms. Albani still holds out and Hasteire has not yet been heard from. The report in London is that both

of them are going to accept offers made by Colonel Mapleson. Though he is still away and his plans are rather vague he is already having the seats in Her Majesty's Theatre sold, and will do his best to rival the Harris opera combination in some way or other.

It is some years since Marie Van Zandt appeared in London in any opera and there is much curiosity to hear her again. She is under contract with Manager Harris to sing at Covent Garden in "Don Giovanni," in "Il Barbieri," and in "Le Nozze di Figaro."

Valda will appear at Covent Garden in "Aida," also in "Le Prophète," and in "Ballo in Maschera."

Ella Russell is on her way to England after a great triumph at Warsaw, where she received no end of splendid presents and where the students smashed her carriage windows to get flowers from her bouquets. Her greatest success was in "Romeo," which she sang fifteen nights.

HE HAS HAD A GREAT SEASON.—Ovide Musin has been a great drawing card in San Francisco, taking in three weeks' receipts amounting to over \$15,000. The amiable artist leaves for Europe some time in June.

IT COULD NOT HAPPEN TO SOME TENORS.—CLEVELAND, May 6.—Edward Scovel, leading tenor of the Boston Ideal Opera Company, has cancelled his engagement and gone East. He was to have appeared last night, but the announcement was made from the Opera House stage that he was afflicted with "total extinction of the voice."

EVIDENTLY THEY MADE SOME MONEY.—Miss Alice May Bates, with a party of Boston singers, including Mr. W. H. Fessenden, Mrs. Abby Clark Ford, Messrs. Brine and Cornell, have just returned home from a successful trip to Maine and St. John, N. B. At the latter place they appeared in scenes from the operas "La Sonnambula" and "Daughter of the Regiment," and also gave a delightful matinée musicale, which was a gratifying success to all the artists.

HOME NEWS.

The following interesting program was given at the Brahms evening and reception to Dr. Hans von Bülow, of the Composers' Club, which occurred Monday evening of last week in the rooms of the Mendelssohn Glee Club:

Trio, opus 40.
Piano, violin and bratsche.
Dr. Reinhold L. Herman, Miss Laura Bell Phelps, Miss Bertha Brousil. Tenor solo, "Lullaby."
Mr. William Courtney.
Duo, "The Gypsies."
For soprano and contralto.
Miss Jessamine Hallenbeck, Miss Alice S. Lincoln.
Piano solo—
Ballade, opus 10, No. 2.
Scherzo, E flat minor, opus 4.
Miss Lucie E. Mawson.
Soprano solo—
"Remembrance."
"To a Dove."
Mrs. Ogden Crane.
Address: "Johannes Brahms, the Man and his Music."
By Mr. Frederick R. Burton. Read by Mr. Frederick Dean. Sonate, opus 108. Dedicated to Dr. von Bülow.
For violin and piano.
Allegro. Presto agitato, usc poco presto e con sentimento.
Mr. Michael Bannier. Mr. Ferdinand Dulcken.
Initial performance of Dr. Brahms' latest work from proof copy by the courtesy of Dr. von Bülow.
Contralto solo, "Ruhe, Süßleben im Schatten."
Miss Alice S. Lincoln.
Quartet for mixed voices, opus 92.
"O Charming Night."
"Late Autumn."
"Even Song."
"Why?"

Miss Jessamine Hallenbeck, Miss Alice S. Lincoln.
Mr. William Courtney, Dr. Carl E. Martin.
Accompanists—Mr. Victor Harris, Miss Fannie E. Bogar us.

The following was the program of the piano recital given by Thomas Martin, April 30, at Victoria Hall, London, Ont.:

Duet for two pianos, "Spanish Dances," op. 19, Moszkowski
Misses Morphy, Martin and Raymond and Mr. Martin.
Song, "Of Thee I'm Thinking, Marguerite" Meyer-Helmund
Dr. C. A. Sippel.

Piano solo: Bourée (E flat) Bach
"Au Matin" Godard
"Vogel als Prophet" Schumann
"Dream Visions" Consolazione, No. 4 Liszt
Valse, in G flat Max Vogrich

Mr. Thomas Martin.
"Moonlight Sonata" (by special request) Beethoven
Mr. Thomas Martin.

Vocal solo, "Elsa's Dream" (Lohengrin) Wagner
Miss Nelda von Seyfried.

Piano solo: Etude, G flat Chopin
Nocturne Fantasy impromptu

"Wotan's Farewell from Brünnhilde and the Magic Fire Scene" ("Walküre") Wagner-Jos. Rubinstein
Mazurka, G minor Moszkowski

"Germany" Tarantelle Moszkowski
"Germany" Tarantelle Mr. Thomas Martin.

—Mr. F. W. Merriam, pianist, gave a concert April 30, at Dyer's Music Hall, Minneapolis, Minn., and offered on his program a list of sixty compositions selected from classical and modern composers, which he volunteered to play from

memory at the request of the audience. Mrs. I. J. Covey, vocalist, and Oscar Ringwall, clarinetist, assisted.

—There was a concert given by the "Salamander" at Galveston, Tex., April 17. An excellent program was presented.

—A well filled house greeted Theodore Thomas at the Broadway Theatre last Sunday week on the occasion of his concert. The program consisted of popular music and was a model of arrangement. The soloist was Rafael Josephy, who played the Liszt Hungarian Fantasy and the Liszt arrangement of the "Ruins of Athens." The popular pianist had to refuse about a half dozen encores. The orchestra played well and everybody went away happy.

—The following are the official programs of the sixth music festival, to be given May 21, 22, 23 and 24, at Petersburg, Va. Mr. Carl Zerrahn will be the festival conductor:

I.—OPENING ORATORIO NIGHT, TUESDAY, MAY 21, AT 8:30 P. M.
Oratorio, "The Creation"..... Haydn
For chorus, solo and orchestra.

Soprano, Miss Elizabeth Hamlin. Tenor, Mr. George J. Parker.
Bass, Mr. D. M. Babcock.

II.—ORCHESTRAL RECITAL, WEDNESDAY, MAY 22, AT 1 P. M.
Overture, "Iphigenie in Aulis"..... Gluck
Orchestra.

Adagio and gavotte..... Bach
String orchestra.

Songs..... "Love's Sunshine"..... Jordan
"Stay by and Sing"..... Mr. George J. Parker.

Symphony, C minor (Breitkopf & Härtel, No. 9)..... Haydn
Orchestra.

Romanza, "La Cieca" (The Blind Girl's Song), from "La Gioconda"..... Ponchielli
Miss Gertrude Edmonds.

Andante quasi larghetto and march, from "Lenore" symphony..... Raff
Orchestra.

Three Tuscan Folk Songs (duets)..... Caracciolo
Miss Edmonds and Mr. Parker.

Overture, "William Tell"..... Rossini
Orchestra.

III.—GRAND CONCERT, WEDNESDAY, MAY 22, AT 8:30 P. M.

"Les Préludes," symphonic poem..... Liszt
Orchestra.

Aria ("Micaële," Act III), "Carmen"..... Bizet
Orchestra and Miss Helene Livingstone.

Andante in C, from the "Surprise" symphony..... Haydn
Orchestra.

Concerto in A minor (with orchestra)..... MacDowell
Teresa Carreño.

"Auf der Wacht" ("The Sentinel")..... Hiller
Orchestra.

"Devotion"..... Schumann
"He the best of all"..... Miss Helene Livingstone.

Grand Polonaise in E major..... Liszt
Teresa Carreño.

Overture, "Ruy Blas"..... Mendelssohn
Orchestra.

IV.—PIANO RECITAL, THURSDAY, MAY 23, AT 1 P. M.

Etudes Symphoniques..... Schumann
Teresa Carreño.

"Revenge, Timotheus cries," from "Alexander's Feast"..... Händel
Mr. Clarence E. Hay.

Nocturne, op. 58, No. 1..... Chopin
Etude in A flat.....

Etude in G flat..... Chopin
Valse in A flat.....

Teresa Carreño.
Song, "Rose Softly Blooming"..... Spohr
Miss Elizabeth Hamlin.

Romanza..... Tschaikowsky
Staccato Caprice..... Vogrich
Valse..... Rubinstein

Teresa Carreño.
Duet, "Carlo io muojo" ("I Masnadieri")..... Verdi
Miss Hamlin and Mr. Hay.

Ballade (MS.)..... Gottschalk
Pasquinade.....

Tremolo etude..... Teresa Carreño.

V.—SYMPHONY CONCERT, THURSDAY, MAY 23, AT 8:30 P. M.

Overture, "Ossian"..... Gade
Orchestra

Andante from quartet..... Tschaikowsky
String Orchestra.

"Domine Deus," 1790..... Friedr. Heinr. Himmel
"Stabat Mater," 1590..... Giovanni M. Nannini
The Petersburg Chorus *a cappella*.

Songs..... Lassen
Mr. George J. Parker.

The Eighth Symphony, F major, op. 93..... Beethoven
Orchestra.

Songs..... Cowen
"Absence"..... O'Leary
"He roamed"..... Miss Edmonds.

Ballad, "So the Story Goes," op. 11..... Aug. Reiter
The Petersburg Chorus and Orchestra.

Recitation and aria from "Alexander's Feast"..... Hindel
Mr. C. E. Hay.

"Out of Doors in Spring," op. 165..... W. Taubert
The Petersburg Chorus *a cappella*.

Solo trio, "Heart, Cease Thy Fond Complaining"..... Campana
Miss Edmonds and Messrs. Parker and Hay.

Overture, "Oberton"..... Weber
Orchestra.

VI.—CHILDREN'S FESTIVAL, FRIDAY, MAY 24, AT 1 P. M.

Overture, "Night in Granada"..... Kreutzer
Orchestra

Hunting chorus from "Fairy Cantata"..... Hummel
Festival Chorus of Children and Orchestra.

Mazurka, Polish Dance..... Scharwenka
Orchestra.

Aria, "I am a Roamer," from "Son and Stranger"..... Mendelssohn
With Orchestra.
Mr. D. M. Babcock.

"Come sing while our silk we gather," from opera "Mirella"..... Gounod
Festival Chorus of Children and Orchestra.

"Funeral March of a Marionette"..... Gounod
Orchestra.

"O Stay, Thou Golden Moment"..... A. Jensen
"Forbidden Music"..... S. Gastaldon

Miss Helene Livingstone.

"Morning is Nigh," a bird song, arranged to the waltz "The Beautiful Blue Danube"..... Strauss

Festival Chorus of Children and Orchestra.

Herzwunden, Frühling..... Grieg
String Orchestra.

Song, "The Mariner's Home is the Sea"..... Randecker

Mr. D. M. Babcock.

"Last Night"..... Kjerulf
Anvil Chorus, from "Il Trovatore"..... Verdi

Festival Chorus of Children and Orchestra.

Overture, "Merry Wives of Windsor"..... Nicolai
Orchestra.

VII.—CLOSING ORATORIO NIGHT, FRIDAY, MAY 24, AT 8:30 P. M.

Oratorio, "The Redemption"..... Gounod
Chorus, Solo and Orchestra.

Soprano, Miss Elizabeth Hamlin. Tenor, Mr. Geo. J. Parker.
Soprano, Miss Helene Livingstone. Baritone, Mr. Clarence E. Hay.
Contralto, Miss Gertrude Edmonds. Bass, Mr. D. M. Babcock.

—Mrs. William H. Sherwood and daughter gave a piano recital at Attleboro, Mass., April 26. The following program was played:

Prelude and fugue, D major..... Bach

"Schmetterling," op. 34..... Grieg

"Vöglein," op. 34..... Grieg

"An den Frühling"..... Grieg

"La Source," op. 36, No. 4..... Leschetizki

Sonata Appassionata, F minor..... Beethoven

a, Allegro assai.

b, Andante con moto.

c, Allegro ma non troppo.

Mrs. Sherwood.

"Humoreske," op. 6, No. 2..... Grieg

"Etude Mignonne," op. 16, No. 1..... Schubert

Miss Elsa Sherwood.

"Air de Ballet," op. 36..... Moszkowski

Barcarolle, op. 27, No. 1..... Moszkowski

Pastorale..... Scarlatti-Tausig

"Hexentanz"..... MacDowell

"Etude de Concert," D flat..... Liszt

Romance, G flat..... Saran

Nocturne, op. 62, No. 2..... Chopin

Scherzo, op. 54, E major..... Chopin

Mrs. Sherwood.

"Tannhäuser Overture"..... Wagner-Bülow

Mrs. Sherwood and daughter.

—Mr. Abbey has given to a newspaper reporter these bits of information concerning the appearance of Adelina Patti in Chicago next December: "My understanding with the managers of the Auditorium is that our season of Italian opera will begin December 9. We shall remain in Chicago a month. Negotiations are pending with some of the finest artists in Europe; but as they have not signed the contracts yet, I would rather not make known their names. De Luca, the tenor, and Romualdo Sapiro, director, both of whom are with Patti in South America, will be among our artists. I shall bring 150 persons across the water. The orchestra will be selected in New York. My contract with Patti calls for thirty performances. During our stay here she will appear eight times. She will sing six times in the city of Mexico, six times in San Francisco, give six performances between San Francisco and New York and six in New York. Patti will leave South America July 23, arrive in London about August 20, remain at her castle a short time, and then give eight concerts in England. Her next public appearance will be in Chicago."

—The management of the Grand Opera House of this city will inaugurate a season of standard operas at popular prices June 3. The opening attraction will be "Martha," and will be followed with works in English from the Italian, French and German composers. "Fra Diavolo," "Maritana," "The Chimes of Normandy," "Faust," "Paul and Virginia," "The Bohemian Girl," and other works which have pleased music lovers in the past will be given, and, it is promised, with singers well known to the public and with a large chorus and orchestra. It will be the idea to keep the vast auditorium of the Grand Opera House perfectly cool, even if it will be necessary to resort to artificial means to do so. Tropical plants and flowers and a fountain in the lobby, which will be made a promenade ground, will add to the pleasures between the acts. In fact it will be the endeavor of the promoters of the scheme to run the operas on the plan of the Theodore Thomas concerts at the Central Park Garden a few seasons ago. Mr. James W. Morrissey will be manager of the enterprise.

—Among the artists to appear before the coming meeting of the O. M. T. A., to be held in Cleveland June 26, 27, 28, are: Conrad Ansorge, Emil Liebling, Calixa Lavallée, in recital of American compositions; Mrs. Dory-Burmeister, H. G. Andres, Armin Doerner, in piano duo recital, and Otto Singer. Essays will be read by Karl Merz, of Wooster; Wm. H. Dana Warren, Johann Beck, F. X. Arens and Alfred Arthur, of Cleveland. Song recitals will be given by Miss Grace Hiltz, Miss Geneva Johnston, Mrs. Corinne Moore-Lawson; a grand organ recital by some of the leading organists in the State, and shorter piano recitals by other pianists will be given.

—The Meigs sisters gave a vocal concert last Friday evening at Chickering Hall. They were assisted by Dr. Carl Martin, bass, and Adolf Hartgeden, cello.

—Mr. Frederic Grant Gleason removed from his office in Central Music Hall, on May 1, to rooms in the new Auditorium Building, Chicago.

—Miss Emma Heckle, of Chicago, intends shortly to go abroad to study, and on May 21 will be tendered a testimonial concert at Kimball Hall, Chicago. Prominent local artists have tendered their assistance.

—A concert was given at Perkins' Institution, South Boston, May 3. Mrs. E. C. Fenderson, contralto; George J. Parker, tenor, and Arthur Foote, pianist, participating. Mr. Foote played selections from Wilson G. Smith, Chopin, Paderewski, Rubinstein, Field and MacDowell.

—Louis Maas played a great program last Thursday at Central Music Hall, Chicago: The Schumann fantasia, Bach chromatic fantasia and fugue, Scarlatti sonata in A major, Chopin A flat polonaise, Liszt étude and transcription, Wagner transcriptions, Rubinstein, Thalberg and Beethoven numbers.

—The Des Moines Vocal Society gave their inaugural concert at Foster's Opera House, that town, April 26. Mr. Marc L. Bartlett was the conductor. The program consisted of selections from Buck, Hatton, Rheinberger, Mendelssohn, Stewart, Blumenthal, Swabian, Verdi, Gade, Kuecken and Cowen.

—The Boston Ideals on their return to Pittsburgh, Pa., during the present week will produce a new romantic opera, entitled "The Lion of Peru," book by Dr. E. A. Wood, music by Leonard H. Wales, both of that city. The plot turns upon the "South Sea Bubble," the action occurring in England and Peru in the early part of the eighteenth century. The success of the production of the opera has been guaranteed by a subscription.

—Dr. Ziegfeld published the following in the Chicago journals:

A false report having been circulated to the effect that the Chicago Music College would remove from its present location about May 1, I take occasion to state that the college will remain in Central Music Hall. The gratifying success which our school has met gives us the assurance that the point is most desirable for the greater number of our patrons, and as additional rooms have been engaged for the accommodation of the increased number of pupils in attendance, we can offer unsurpassed facilities.

F. ZIEGFELD, President.

—The third private concert of the Orange Mendelssohn Union took place Monday, April 29, at the Music Hall, Orange, Mr. Arthur Mees conductor. "The Creation" and the "Ruins of Athens" were given in a most satisfactory manner. Mr. Mees is a conductor of sterling qualities and his careful training was very apparent. The soloists were Gertrude Franklin, soprano; William Dennison, tenor, and Dr. Carl E. Martin, basso. The Thomas Orchestra assisted.

—The Metropolitan Musical Society, Mr. William R. Chapman conductor, will give its second and last concert of the season at the Metropolitan Opera House next Tuesday evening. The program will be a very interesting one, no less than fourteen soloists appearing. Mendelssohn's "95th Psalm," the prayer and finale from "Lohengrin," Schubert's "God in Nature" and other compositions will be given. It will be a brilliant affair. There is some talk about a musical collaboration on the part of Anton Seidl and Mr. Chapman for next season, which may result in a grand musical festival.

—The music in Madison-sq. Tuesday evening of last week was a grand success. Theodore Thomas and Reinhold Schmelz were the conductors.

Following are the names of the singing societies and the program of their music:

Allemania Männerchor, Allemania Quartet Club, Apollo, Arion, Armina, Beethoven Männerchor, Bloomingdale Liederkranz, Concordia Männerchor (Brooklyn), Cordiala, Deutscher Liederkranz, Ehrenritter Gesangverein, Eichenkranz, Frankenberger Männerchor, Fritz Reuter Lyra, Germania, Harlem Eintracht, Harlem Männerchor, Harugari Liederkranz, Heinebund, Helvetia, Hudson Männerchor, Humor, K reuter Quartet Club, Loreley Männerchor, Marschner Männerchor, Mozart Verein, New Yorker Männerchor, New York Liedertafel, Oesterreich, Orber Gesangverein, Orlando, Orpheus Sängerbund, Quartet Club Eintracht, Rheingold, Rheinischer Sängerbund, Rheinpfeifer Männerchor, Sängerkunst, Sängerbund, Schillerbund, Schottener Männerchor, Schwäbischer Sängerbund, Theodor Koerner Liedertafel, Uhlund Bund, Washington Heights Liedertafel, Yorkville Männerchor, Zoellner Männerchor (Brooklyn) and Veteranen Gesangverein.

The program was as follows:

Grand march from "Tannhäuser"..... R. Wagner
Orchestra.

Jubilee Overture..... Lindpainter
Orchestra.

Chorus, "Hail Columbia," harmonized for men's voices by Max Vogrich.....

Male Chorus and Orchestra.

Hallelujah Chorus, from "The Messiah"..... G. F. Händel
Orchestra.

Chorus, "The Lord's Own Day" (sung in German)..... C. Kreutzer
Male Chorus.

Invocation to Battle, "Rienzi"..... R. Wagner
Orchestra.

Chorus, "The Star Spangled Banner," harmonized for men's voices by Max Vogrich.....

Male Chorus and Orchestra.

Fackeltanz ("Torchlight Dance")..... G. Meyerbeer
Orchestra.

Chorus, "The Heavens are Declaring"..... L. van Beethoven
Male Chorus and Orchestra.

Jubilee Overture, for orchestra..... C. M. von Weber

Concluding the evening's ceremonies the people joined with the chorus in singing two verses of the national hymn, "America."

Hans von Bülow's Farewell.

IT was eminently fitting, as well as highly acceptable, that Hans von Bülow should close his all too short artistic excursion to this country with an orchestral concert and should take leave of us, for a time at least, in his capacity as a conductor, for as such he is undoubtedly still greater than he appears as a pianist, no matter how high the estimate may be that can be placed on his pianistic interpretations.

It was hoped by some that Bülow on Thursday last would show himself in his double capacity and that he would play with orchestra either one of the two Brahms piano concertos, the first one of which in D minor is his favorite and has not been heard here in a number of years, but he could not make up his mind about intrusting anybody in New York with the task of conducting the orchestral accompaniment for him in a manner satisfactory to the little doctor's exacting demands. This fact conclusively shows that von Bülow has no exaggeratedly high opinion of any one of our concert conductors, although he may rest assured that if Theodore Thomas had undertaken to accompany him he would have found no reason to regret it, for few better, safer, more sympathetic, easily following, routine and unostentatious orchestral accompanists ever held a baton than this self-same Theodore Thomas. However, we were going to speak of von Bülow's conducting and not of Thomas' and therefore let us return to our mutton.

The few who were allowed to attend the last private rehearsal for this farewell concert enjoyed a treat as rare as it is hard to describe. One must see Bülow at a rehearsal to understand the man and the artist who is entirely absorbed in the task of impregnating the orchestra with his own idea of the interpretation of a work and of its smallest details. This is one of the most interesting and instructing studies that a musician can possibly experience. Technically he demands everything done in the most concise way possible and he studies with the orchestra just so long until they succeed in playing exactly to suit him. If any difficult passages occur, he is indefatigable and astonishingly patient in going over them with each orchestral group, or even each single instrument, until the difficulty has been overcome. The minutest attention is paid to shading, dynamic changes often being made within even the shortest of musical phrases; and then the phrasing itself, how he attends to that—how he brings out middle voices the polyphonic significance of which has been overlooked by many of his predecessors! But above all how he works for rhythmic precision in a manner which we have never yet seen equaled and which certainly must have surprised even the orchestra! The latter, unfortunately, was not composed of members who are used to playing together always, but consisted partially of Thomas men, partially of members of the Metropolitan Opera House orchestra and some others. Considering this heterogeneous mixture, it is perfectly wonderful how Bülow succeeded in gradually getting from such an orchestra the rhythmically most precisely accented and clearest and sharpest performance. This, however, is characteristic of the man whose autograph in "Vom Fels zum Meer" appears with the motto, "In the beginning there was—rhythm."

Wonderful also is Bülow's electric manner and electrifying influence in working up climaxes by which he succeeds in elevating our usually somewhat *blase* routine musicians to a pitch of enthusiasm and a generosity in following his fulminant intentions, the effect of which seemed to astonish and delight them. They rarely obeyed anyone as they did Bülow on the evening of that memorable concert.

The program, though containing absolutely nothing new, was most carefully arranged. It started off with Bülow's greatest favorite among living composers, Johannes Brahms' "Tragic Overture," in D minor; next came that most charming and ever youthful and fresh Haydn symphony in B flat major (No. 12 in Breitkopf & Härtel), which Bülow privately declared as having been put on the program as a "centennial" symphony, he probably being under the impression that it was composed in 1789, which, however, is a mistake, as the symphony was written in 1795. Meyerbeer was placed on the program as a protest to the general modern tendency of deprecating the great Jewish operatic writer's music. The "Struensee" overture was about the best thing that Bülow could have chosen for that purpose, for in form and workmanship it is one of the few works of Meyerbeer that can stand a concert performance. Worth mentioning, however, was the fact that Bülow in the opening phrases of this overture made use of the cello in conjunction with the double basses, while the score calls for only the double basses (Meyerbeer expressly writing *senza cello*), and the harp.

Much more pertinent than the remark about the "centennial" symphony were Bülow's words to the musicians when addressing them on the subject of the "Eroica" symphony before rehearsing it. He said to them that if Beethoven had known George Washington and his ideas, his principles and his historical significance, he (Beethoven) would certainly have dedicated the "Eroica" symphony to George Washington at the time when his disappointment in Napoleon I. caused him to cross that illustrious person's name from the title page of the greatest work he had composed up to that time. Bülow then requested the musicians to play the symphony with the same spirit as if the composition were actually dedicated to the father of this country.

The entirely satisfactory and quite catholic program would

not have been complete without a work of the greatest of composers and one whom Bülow has frequently and irrevocably acknowledged as such, all reports to the contrary notwithstanding. No better, more representative, more satisfying, more perfect in form, more polyphonic, more richly invented, better orchestrated, or harmonically more interesting work than Richard Wagner's "Meistersinger" Vorspiel, this Gothic cathedral translated into music, could have been chosen.

And now, speaking about the performance of this masterpiece, strange as the rather quickened tempo of the stately opening phrases and the greatly accelerated episodes of the "guilds" themes in the woodwind may have seemed to many, it must be acknowledged that never before has New York heard a production of this prelude which even approximately equaled this one in clearness of bringing out the thematic material and its rich contrapuntal treatment, in the sharpness and decision of rhythm, in the gloriousness of its orchestral coloring and even in sonority—the latter despite the fact that the heavy drapery which still adorned (?) the Metropolitan Opera House from the occasion of the centennial ball was rather detrimental to the acoustics of the house. The strictures passed upon the performance by some of the critics therefore seem to us unfounded, and, as a matter of fact, Bülow's reading was, with the above noted exception of tempi, almost the identical one which the writer remembers to have heard under Richard Wagner's own baton at a memorable concert in Cologne in 1873.

The least startling performance was that of the "Eroica" symphony, the conception of which by the greatest of living Beethoven interpreters was expected to furnish some striking points. It differed, however, not greatly from Anton Seidl's reading, as far as tempi are concerned. The Funeral March was taken as fast as Mr. Seidl reads it, the only decided change being the greatly accelerated tempo of the fugue episode in the same. One violent change of tempo was also introduced in the variations of the last movement. The scherzo was taken at a moderately fast tempo, and this was maintained in the trio, which is by many conductors taken at a trifling less speed. On the whole, as we said before, the reading did not differ so very materially from others we have heard before, and technically more satisfying performances of the same work have many times been given here under Thomas.

The undoubtedly greatest, most finished and most refined performance of the entire concert, however, was that of the Haydn symphony, the reading of which stands unsurpassed in our memory for exquisiteness of feeling, nicety in dynamic shading, refinement of working out of detail and piquancy of rhythm. Anything more dainty and graceful than the trio of the scherzo of that symphony we do not think can well be imagined, and the audience seemed aware of this fact, for, although they applauded every number and each symphony movement with enthusiasm and sincerity, they went absolutely wild over this scherzo, and deservedly so.

The magnetic influence which held the performers spell-bound seemed to permeate also the audience, and we have rarely, if ever, witnessed such genuine and fervent attention at a symphony concert, while the applause which greeted Hans von Bülow on this occasion—and which at the close of the concert rose to a pitch of veritable furore—must undoubtedly have been gratifying even to an artist as used to public approval as is Hans von Bülow. He was recalled again and again, and the audience evidently was waiting for a speech, which, however, was not forthcoming.

Incidentally we may mention here that an Edison phonograph was an inanimate witness at this concert, and took down the performance of the entire program, which now can be reproduced with startling and undeniable truthfulness as often as the respective wax cylinders are put into Mr. Edison's great apparatus.

Music in Boston.

BOSTON, May 4, 1889.

YOU may remember the remark of the Frenchman who became naturalized in England. On being asked what effect it had upon him, he replied: "Very little; before I became a British subject I had lost Waterloo; now I have won it!" Your centennial has just as little effect upon my letter, which, because of it, embraces a space of ten days. Before, I ended my letters with a review of the symphony concert; now, I must begin with it. The concert of a week ago last Saturday not only ended the symphonic season, but also completed Mr. Gericke's term of service in America. The audience was alive to this fact and recognized it in a stirring manner. When the conductor appeared, they all arose and remained standing for some time, while cheer on cheer and waving of hats and handkerchiefs attested the public appreciation of the great work accomplished by Mr. Gericke.

At the end of the concert the same scene was repeated, but with redoubled intensity. I was glad that the final concert was purely orchestral, for it proved more emphatically than could otherwise have been done the value which may now be set upon our symphonic organization. Mr. Gericke found it but a mediocre affair, and has made it the equal of almost any orchestra of equal numbers in the world. It was, however, intended to have had Camilla Urso as soloist, but she was unable to come, and it was (I think fortunately) too late to

procure anyone in her stead. The following was the program:

Overture ("Euryanthe")	C. M. v. Weber
Ciaccona in D minor (orchestrated by Raff), first time	J. Seb. Bach
Waltzes (first time)	Joh. Brahms
Symphony in C major, No. 9	F. Schubert

The chaconne was so brilliantly arranged with all the power of modern orchestra that I fear the original violin solo on which it was founded will seem a watery affair for a year to come. The Brahms waltzes (another "arrangement") were given with a swing and piquancy that one felt—to paraphrase the remark of Alexander the Great to Diogenes—were Gericke not Gericke he might be Strauss. The symphony was given with magnificent effect. The last movement especially had a vigor and *brusquerie* that one would scarcely have given the conductor credit for. I have long known and admired his careful and conscientious work, his perfect balance of parts, and his refinements of shading, but scarcely expected such force and turbulence under his baton. It was altogether inspiring, and had you heard the five minutes of shouting and tumultuous applause and hearty leave taking which followed it you would have imagined yourself at the San Carlo, in Naples, rather than in Music Hall in cold blooded Boston.

Von Bülow gave a farewell recital in the same hall last Wednesday afternoon. He presented a miscellaneous program this time, and if not quite so educational it was even more enjoyable than his previous appearances. It began with Mozart's fantasia and fugue in C, and, as I expected, his contrapuntal school showed the pianist in a great light. The exposition and episodes were so clearly given, and in such distinct relationship to each other, that the work must have been intelligible even to those who are quite innocent of the study of Richter or Cherubini.

Brahms' first piano sonata (op. 1) was another triumph. The work is rather too orchestral in its suggestions to be a perfect piano composition, but it was given with great breadth and grandeur, and was one of the best things Von Bülow has done here. The toccata in Raff's suite, in E minor, was another good point of the recital, but the spirit of haste seemed to seize upon all its other numbers and spoil them. In the same way the doctor dashed through Rubinstein's barcarolle in G major; if it had been a tone picture of the swiftest trip of the Etruria it could not have gone more rapidly; there was more fire than water in this barcarolle. Per contra, the very best of all was the pianist's performance of Schubert's impromptu elegie, op. 90, No. 3. In no work has Von Bülow displayed so much poetry and expression. As if he were ashamed of having shown himself in a tender mood, he played Chopin's scherzo in C sharp minor as prosaically as possible. It was Chopin on ice, with a great deal more of ice than of Chopin. The delicate arpeggios were made as firm as New York Central Railroad stock.

The three Liszt numbers which closed the long program were excellently rendered, and when the pianist was recalled with deserved enthusiasm he sat down again and played Chopin's waltz in A flat, op. 42, in fine style. One can say at the end of these concerts: "Bülow, with all thy faults, I love thee still," for a better technical model for students it would be difficult to find. His reserve of action is commendable. Students are very apt to imitate great artists in mannerisms; here they can safely do so. But when Rubinstein has been here, I expect that they will all claw the air mildly, in imitation of the windmill action he sometimes employs.

The Apollo Club gave its final program of the season Wednesday, and is to repeat it Monday. Everything was light and palatable, a sweet musical dessert after a very solid tonal feast. There was plenty of fun on the program. It was as humorous as an infant after a course of spring medicine, and it gave some old songs by Conradi, Marschner and others with delightful accuracy and shading. It was not a concert to analyze very deeply, but in the midst of the enjoyment one could not but perceive how well rehearsed even the simpler numbers had been, while the Bacchus chorus from Mendelssohn's "Antigone" and the prisoners' chorus from Beethoven's "Fidelio" showed that higher flights could be made with equal success. Mr. B. J. Lang played a group of short but dainty piano pieces, and in Mendelssohn's "Fairy Revel" caused much enthusiasm by his graceful and admirably shaded rendering. Miss Flora E. Finlayson, of whom I spoke in my last letter, sang three songs for alto voice. She won a success, although her voice is yet rather light for so large a hall. She uses the vibrato rather too constantly, but her pure intonation, clear enunciation and sympathetic quality in singing will make her a success upon the concert platform.

I had the pleasure of hearing another débutante last Saturday. Miss Ethel Wakefield, the child pianist, played to me (in private) some selections from widely different schools of composition, and played them all so well that I hope good things for her future. There is a little lack of color in her work, as there always is when children try to portray musical passion, but in Bach's gavotte in G minor, and especially in Chopin's valse in A flat, she was very successful. I am glad to add that she is no artificial product, but seemingly a healthy and normal child, attending school regularly, practicing two hours a day and enjoying most of her music with real zest. She has been taught by Mr. C. L. Capen, a thorough teacher, a good musician and a very conscientious critic as well. Her sister is a violinist of promise, and the gifted young pair have begun young enough to achieve any amount of technic before they are of adult age.

The clubs are beginning to end their musical season; then

comes Gericke's farewell concert, then Gilmore and his revived jubilee, and then I can put up the shutters and rest will come for three months to the music-weary reviewer. At present I feel that if I should go direct to heaven, I should criticise the vocal execution of the angels and find fault with their not using double action pedal harps, so sour and vicious a wreck is

LOUIS C. ELSON.

A Few Lessons from Bülow.

NOW that we have heard Von Bülow many times what shall we say he has taught us? Something, to be sure, for he came here not as an acrobat nor as a pedagogue, but as one who had something to say to those who would listen as they should. First, we gather from his doings and his sayings that the great player lies outside the technic. This qualification, with governing intellectuality, are, as carbon points, united, but when thrown apart by a mysterious current from the poetic nature of the player they give a brilliant light. What is this current? As I listened to Von Bülow I had ever in mind this one picture: Every work he played was to me an alabaster vase in which wonderful scenes were hidden. How could one discover them? Not by light from without, for this will not bring them forth. Into these master works one must lower the heart, and its light, shining within, brings to the eye the magic scenes. Bülow does this. Now a picture is bright, now another dim, but none is ever dull; there is a picture always, though not everyone is in brilliant tints. A reviewer has said that in slow movements Bülow appears least satisfactory. As the Beethoven cycle was interpreted here, the adagio of op. 31 (No. 2) was played with more spirituality than any other number. One could think only of a lily bud expanding when a sunbeam touched it. There is no reason for raving over the loveliness of the fugue in op. 106; to play it is a labor of Hercules, but there is no beauty in it.

Why is it so refreshing to hear Von Bülow play? Surely not because he bids you regard his great feat of memory, nor because he invites your attention to his technic through undue display. This is quite as far from him as it would have been for Demosthenes or for Webster to stop short in the midst of an oration to exclaim: "Now, citizens, do not fail to notice how fast I wag my tongue!" Bülow plays. When he seats himself at the piano it is for the purpose of saying something to you through the instrument before him as a mediator. I cannot understand that he is painfully intellectual, and I believe that many get this idea by half closing their ears and their hearts in order to fasten the eyes on the notes before them. As he plays they keep a rough and ready tally of what he gets and what he misses; if everything is reproduced as they see it before them they call it profound intellectuality; if a slip be made, they have it in stock to report from their own experience that "even Von Bülow makes mistakes!" which, perhaps, is quite a safety valve for the escape of some of their own memories on personal failings of the same order. I, for one, am glad that Von Bülow does make mistakes; it is a touch of nature which bids us look up to the man and discover his greatness.

About every such a man there is an atmosphere which all must enter and breathe before they can know of the character and worth of the central figure. One must come within the spirit of Von Bülow's playing; then it is no longer to be regarded as merely the work of a cultivated mind. Playing is intellectual when it sets before us the vase, but with so very little light within that we cannot see the wonderful scenes which the maker concealed in the ware. We learn forcibly from Von Bülow that Beethoven never wrote without an object, that no note was ever penned thoughtlessly, that no single tone is without its place. And how? By deftly causing one to prick up the ears at some by-way note, as in the second subject of op. 2 (No. 2); at the color and circular form of a recitative passage, as in op. 110, and at the brightness of middle tones, as in this passage:



He does not thrust these points upon one, but makes the music carry its own meaning for one's conviction. The most powerful agents in Von Bülow's playing are his phrasing and his tone color. United as they are in him, they show us how far astray one must wander who does not possess these indispensables. Indeed, this performer has many traits in common with the artist of the brush, although, as we consider him here, he is not the productive but the reproductive artist; he does not make the vase, but holds his heart within it as a torch that we may see how wonderful is the work of the master, Beethoven. As I listened to him my thoughts went out to some of the well-known pianists who dwell upon this continent of ambition. I took Bülow aside and let each of them in turn sit at the piano, that I might learn the difference there was between their playing and his own. The first made me think incessantly of memory; the second, by means of dumb show, impressed me that he, too, had technic, which, though a trifle brutal in its roughness, meant well; another was *gauche* in manner and superlatively *gauche* in concept; last of all was one with technic, memory, and not a little repose. I listened to them all, then to Bülow again, and he had something beyond them. They possessed the notes and the fingers; he,

too, possessed the notes and the fingers; they had learned and memorized; so he, too, had learned and memorized; but without stopping with this he went one long step farther—he Beethovenized. It is just this that made them different.

Who should learn more from a great pianist than a student? What has Von Bülow left as a legacy to the aspirants who have listened to him? Let me for a moment consider the mission and the possibilities of the average music student. To-day in the great schoolroom of American art thousands are spending their best hours at the keyboard—are giving their best thoughts, their greatest endeavors to music. To what shall this amount? Perhaps the name of not one of these shall live; a few may enjoy a day or two of little world celebrity, others may be passing great and have a short lived fame; but are we to find one to whom we shall later turn as a master? This we do not know, but it is certain that the great army of earnest students is irretrievably doomed to the oblivion of forgetfulness, if not of disregard. This is not a sad view nor a wrong view, but the true and the best view to take of the matter. Accepting the fact that one cannot fill a great world, may not one earnestly set about tilling a little acre? The average student must be content to remain a worthy bit of obscurity, a powerful nobody. The genius has only to lead the world, but the ordinary one has a far greater mission, namely, to prepare and group the world around the genius, at the same time not claiming nor taking a reward or credit for himself. Now, what is Von Bülow to teach such quiet workers? First of all they will learn from him the immense value of taking care about little things; they will see that not a single note from the pen of a master like Beethoven is superfluous, consequently everything he has written has a meaning for them to unravel, every tone has a place, because a place had previously been thought out for it; they will see that the great player must not strive to be himself, but must be the author whom he interprets; they will comprehend that immortal works of a Shakespeare or a Beethoven are given life by a Booth or a Bülow, because of having been studied line by line, note by note, regarded under a microscope of which one lens was a cultivated mind, the other a sympathetic heart. One of the most impressive things about Von Bülow's playing is the fact that it makes you forget that he can play. And why? Because he himself takes you into the work; he does not make you stay outside of it to shiver in the cold of an unmusically interpretation.

I hope that the leaves of the many volumes of Beethoven's works were not rustled for nothing during the cycle. Music Hall has seldom held a more attentive or a more studious set of listeners. I hope many a hint was taken on the wing and secured. Bülow gave some fine lessons to that class of two thousand.

A few days ago as I sat at the Symphony rehearsal I looked at Crawford's Beethoven, standing thoughtful and listening. During the cycle the Music Hall stage was not the scene of so lively an orchestral gathering; it showed nothing save a piano, a player and a statue, but a statue of Beethoven looking down upon a countryman. I thought it a happy union. After the first concert my fancy became so unruly as to give the statue life; silently it came down from its pedestal and stood beside the player, who was bringing forth the scenes in the wondrous vases. During the tumult of the farewell to Bülow the statue stole back to its place, but turned first and, with a happy smile, said softly:

Le - be - wohl!



THOMAS TAPPER, JR.

Joseffy on Bülow.

"YOU, as representative of THE MUSICAL COURIER, ask me where Bülow first heard me play? When I read what Mr. Bülow was reported in the daily papers to have said of me the injustice seemed most flagrant, because he never heard me play. I believe when I was about six or seven years old I first met him in Munich, having a letter of introduction from Franz Liszt. I was then, of course, a mere child. The opportunity for him to hear me play was offered on the occasion of the last Philharmonic concert, when, at my request, the directors sent an invitation to Bülow to attend the concert. He did not respond in person. I should have been delighted to have had an opportunity to play in his presence in public, but it has never been vouchsafed me."

"Naturally, then, the remarks about you attributed to Bülow must have seemed rather curious to you?"

"Naturally so. The press did not treat me fairly in this matter. As soon as Mr. Bülow's criticisms of my playing appeared I could have suggested to any newspaper man interested to ask Mr. Bülow the simple question, 'When did you hear Joseffy play or where?' The reply would have given the proper value to Mr. Bülow's opinion of my playing. Mind you, I don't believe anyone can be a greater or more conscientious worshipper of Bülow's wonderful editions than I am. As an editor of classical piano works his labors have been marvelous and are sufficient to stamp him as one of the greatest men in that particular field. But the difficulty is that Mr. Bülow himself does not play those works in accordance with these editions. He is a kind of improvement on Klindworth and being accustomed to public performances he is not as

nervous before the public as Klindworth. He therefore plays with more assurance than the latter, but in a similar style."

"You mean to infer, then, that he is not gifted with the divine touch?"

"Had you heard him play, as I did, the 'Moonlight' sonata, you would say that he is not only not gifted with a divine touch but that he played it wretchedly. The same must be said of the thirty-two variations of Beethoven and every competent and honest critic who has any true conception of Beethoven's piano works must agree with me."

"To what do you attribute the language used by Bülow and his course toward you and Rosenthal in this country?"

"Every well balanced mind must come to the conclusion that the man is a crank. A sane man could never conduct himself in that fashion. This case of Rosenthal and myself is not the only one. Bülow spoke in the same manner only recently about Liszt. Only think of it, Liszt! Also about Tausig; also about Wagner; also about Rubinstein, and, by the way, THE MUSICAL COURIER some months ago contained a letter from Rubinstein in reply to Bülow's aspersions, and let me say to you now that although he appears in the rôle of a champion of Brahms, he will traduce Brahms just in the same manner before he dies. It is a characteristic of the man; he is possessed of a venomous disposition and therefore the truth appears in a distorted condition to his mind."

Mr. Joseffy continued: "Just read his criticisms of Theodore Thomas, and yet some of the very best members of Thomas' Orchestra, the very men who are the best judges, told me that in interpretation and in the tempi, Bülow did not in the least differ with Thomas; and yet Bülow venomously criticised Thomas and ventured to satirize him."

"All this does not detract from the value of his work as a musician. I only refer to him as a man. He claims to live and work in the interest of art. Now, art with an artist should be his religion, and it was therefore the duty of Bülow, especially in view of his criticising my playing without having heard me, to accept the invitation of the directors of the Philharmonic Society, and hear me in order to judge me. Not to judge me for the benefit of Rafael Joseffy, but to judge me in the interest of the art of music, for the conditions and surroundings at that time were the most favorable, and the invitation which was extended to him was from a source that no true artist could afford to ignore."

"I am in a position in which I am able to criticise Bülow's piano playing, having heard him; having made it a special object to listen to him carefully and to study his methods, and I say to you that I do not consider his performances in the line of piano virtuosity. What Bülow has to say of my playing is, of course, of no value, as he never heard me play."

.... Edmund Kretschmer's new opera "Schön Rottrot" was produced with great success for the first time at the Cassel Court Opera House on the 15th ult. Both the composer and Johanna Baltz, the authoress of the highly poetic libretto, were present and were repeatedly called before the curtain.

.... "The Puritans" met with little success at the Italian Opera, Paris, but great hopes hang upon the production of Gluck's "Orfeo," given last night, with Helene Hastreiter in the title rôle. On Friday Massenet's "Esclarmonde" will be brought out, and seats for the fifth and sixth performances are now selling by the agents at their usual advance. The score is said to be a love duet from beginning to end. Miss Sanderson is extremely modest and earnest in her work, and all the theatre people speak highly of her untiring, unassuming zeal.

.... A complete cycle of Wagner's music dramas in chronological order will be given at the Berlin Royal Opera House during the period from May 26 to June 20. The following are the dates of the performances which are to be given with the best artists the German capital commands: May 26, "Rienzi"; May 28, "The Flying Dutchman"; June 1, "Tannhäuser"; June 3, "Lohengrin"; June 6, "Tristan und Isolde"; June 9, "Die Meistersinger"; June 12, "Das Rheingold"; June 14, "Die Walküre"; June 17, "Siegfried," and June 20, "Die Götterdämmerung."

.... We referred a short time since to the fact that a French operatic troupe had been giving a series of performances at Athens. The season is now at an end, and it appears that eighty-five representations have been given, the répertoire including twenty-three operas. Among them are to be noted "Robert," "Trovatore," "Traviata," "La Fille du Régiment," "Lucia" and "La Mascotte!" The ghastly incongruity of these performances in a city which, more than any other, is steeped in the traditions of classic art, is heightened to a painful degree by the additional fact that during the season, and upon the same stage, the "Antigone" of Sophocles and similar pieces were played. History sayeth not what Sophocles thought of the proceedings; nor is it easily possible to conceive what manner of dialogue would ensue between Plato and Socrates did any whisper of these doings reach them. "What do you suppose, O Socrates," Plato would begin in the familiar style, "is the meaning of these strange gestures and foolish jokes over which the Athenians thus make merry?" "Truly, I know not, O Plato," Socrates would reply; "but I suppose that these actors are of some untutored savage race from beyond the seas, and it is at their mad freaks the Athenians laugh. But since madness is from the gods, I verily think that tears were fitter." Perhaps he would be right.

Musical Items.

—Mr. Louis Lombard, the director of the Utica University, has engaged Mr. I. V. Flagler, favorably known as an organist and a pupil of Guilmant, to take charge of the organ department of the conservatory.

—To-night the McCaull troupe will produce a new operetta, "Clover" will replace "The May Queen" at Palmer's. To-morrow night "Nadijy," at the Casino, will give way to "The Brigands," and next Monday evening Francis Wilson will produce the "Oolah" at the Broadway Theatre. The city will certainly be in no danger of a lack of light opera this summer.

—The will of the late Mrs. Minna L. Thomas, executed June 10, 1887, and filed for probate last Thursday, leaves all her musical library, her household goods, silver, horses, &c., to her husband, Theodore Thomas, who is also to have one-half of the residuary estate. He is made executor and trustee of the other half of the residue, which is to be equally divided among five children.

—Little Gussie Cottlow, the child pianist, eleven years old, gives a concert at Central Music Hall, Chicago, May 16. The youthful virtuoso will play, with orchestra, the C major concerto of Beethoven and the Mendelssohn capriccio, and numerous selections from Mozart, Chopin, Bach, Schumann and Weber. She will be assisted by Mrs. Walter C. Wyman, soprano; Mr. Frederick Hess, cello, and the orchestra, conducted by Adolph Rosenbecker. Carl Wolfsohn will be the musical director.

—The last oratorio concert of the Baltimore Oratorio Society took place last Friday night. Mendelssohn's "Hymn of Praise" and Humperdinck's "Pilgrimage to Kevlaa," English version by Otto Sutro, were the chief numbers. Mr. Fincke, the society's conductor, directed. The soloists were Miss Helene C. Livingstone, Mrs. S. C. Ford, Mrs. Louis A. Metzger, Mr. Charles Herbert Clark, Dr. B. M. Hopkinson, Mr. Wm. M. Byrn, Mr. Harry W. Smith and Mr. Charles Harding.

—The following program was presented at a soirée musicale last Friday at the house of Mrs. J. E. Wilson:

Violin, Fantaisie Suédoise.....	H. Leonard
Son, "The Broken Pitcher".....	Mr. Victor Kuzdo.
Little Miss Loretta.....	
Songs.....	Coenen
"Lovely Spring".....	Delibes
"Chanson de Berger".....	
"Persian Serenade".....	Colyn
Miss Rosa Linde.	
Piano.....	Bach-Saint-Saëns
Gavotte.....	Kamenoi Ostrow.
Mr. Albert M. Bagby.	Rubinstein
Song, "The Wanderer".....	Shumann
Mr. Francis Walker.	
Song, "La Veritable Manola" (Bolero).....	E. Bourgeois
Miss Augusta Ohrstrom.	
Violin, Sérénade et Mouvement Perpétuel (for violin alone).....	Paganini
Mr. Victor Kuzdo.	
Song, ballad.....	
Little Miss Loretta.	
Drinking aria from "Lucretia Borgia".....	
Miss Rosa Linde.	
Piano, "Magic Fire," from "Die Walküre".....	Wagner-Brasslin
Mr. Albert M. Bagby.	
Song, "Israfel".....	King
Mr. Francis Walker.	
Norwegian and Swedish Folksong.....	
Miss Augusta Ohrstrom.	

—Mr. and Mrs. Francis Korbay gave a song and piano recital at Chickering Hall, Monday evening last, before a well filled and very fashionable house. The following beautiful program was presented:

Hungarian melodies, transcribed by.....	F. Korbay
"Far and High the Cranes Give Cry."	
"Where the Tiaza's Torrents."	
"Look into my Eye a Minute."	
"Vast as is this World of Ours."	
Mr. Korbay.	
"Sword Forging Scene".....	"Siegfried".....
Mr. Korbay.	R. Wagner
"Siegfried and the Forest Bird".....	
Mr. Korbay.	
"Frendvoll und Leidvoll".....	
"Kling leise mein Lied".....	
"Oh! quand je dors".....	
"Enfant, si j'étais roi".....	
Mr. Korbay.	
Two Sonatinas.....	Scarlatti
Capriccio.....	Brahms
"Autrefois" (Romance).....	Liszt
Tarantelle, with continuous bass on A.....	
Mrs. Korbay.	
Five reel songs.....	Korbay
Mr. Korbay.	
"Mephisto Valse".....	Liszt
Mrs. Korbay.	
"Meine Liebe ist grün".....	
"Wie bist du meine Königin".....	
"Wilst du das ich geb?".....	
Mr. Korbay.	

Both Mr. and Mrs. Korbay won much applause by their efforts. Mr. Korbay played his own accompaniments with much freedom and sang his numbers in a most artistic manner.

....The Opéra Comique managers at Paris have accepted for immediate performance a new work by Deffés, entitled "The Merchant of Venice," the libretto of which is an adaptation of Shakespeare. Deffés is the composer of several successful comic operas.

Providence Correspondence.

MAY 3, 1889.

PROVIDENCE has been passing through the experiences of its first musical festival the past week. It was originated by the Rhode Island Choral Association, an organization formed about three years ago to increase the opportunities of practice in choral music in this decidedly unmusical town, and the festival was an outcome of this. They hope now to make it an annually recurring institution, and the great public interest shown in this festival gives a good deal of color to the hope. There were five performances upon Monday evening and Tuesday and Wednesday afternoons and evenings, April 29 and 30 and May 1, and the total attendance was considerably beyond six thousand.

The chorus, which numbers 500 voices, sang "The Creation," first part, portions of Bruch's "Arminius," Dvorak's "Patriotic Hymn" and smaller choral works. In these they had the assistance of Miss Emma Juch, Mrs. Therese Herbert-Foerster, Miss Helene von Doenhoff and Messrs. James T. Ricketson, G. Campanari and Clementi Bologna. The chorus showed the result of its careful training, and of the enthusiasm with which it entered upon its work, in giving some remarkably effective performances. "The Creation" and "Arminius" went especially well, the massive choruses and large effects of the latter being such as this big body of singers could make very impressive. It was rather a pity that the whole work could not be given—the composer would doubtless have thought it a "Bruchstück" as it was—but popularity was perhaps wisely made the first and foremost object in planning this first festival. Popularity certainly was largely contributed by the other soloists, Perotti and Miss Aus der Ohe, who with Miss Juch were the chief drawing cards, Max Bendix on the violin and Victor Herbert on the cello aiding materially. That stout and experienced old leader, Carl Zerrahn, carried them through with a firm hand very successfully and, it may be acknowledged, over one or two rocky places. Francis W. Goddard, the president of the association, has managed the affair with remarkable skill and tact. The chorus is going to sing "The Messiah" next season, probably about Christmas time.

The Arien Club, Jules Jordan conductor, has kept up its regular rehearsals since its last concert, three weeks ago, working up the preliminaries of "St. Paul," which they will give as their first concert next season.

A pleasant and valuable series of chamber concerts, six in all, will be brought to a close next week in this city, the only enjoyment of this particular kind that Providence has had this winter. They have been given by Misses Anne M. Gilbreth and Laura Webster, largely for music students' benefit, in instruction and suggestion. The Eichberg Ladies' String Quartet, of Boston, and a few soloists, have performed the programs, including quartets and trios from Mozart and Beethoven to Rubinstein and Gade.

Cleveland Correspondence.

MAY 1, 1889.

AMONG recent local musical events the first to note is the concert of the East Cleveland Choral Society, under the direction of Mr. F. L. Ford. The *piece de résistance* was Gade's "Spring Message," a work replete with melodic fluency and grace. It was exceedingly well rendered. The voices, particularly the sopranos and altos, are young voices, but Mr. Ford had them well under control, and the precision of their attacks and the unanimity of the ensemble were good and highly commendable. Miss Effie Stewart, of New York, formerly a Cleveland girl, was the solo artist, and sang two arias by Gounod and Gomez with fine technique and a splendid dramatic intensity. Her success in the artistic world reflects much credit upon her native city. She was also heard to excellent advantage in songs by Arthur Foote and Wilson G. Smith. The Choral Society is young, but evinces a sturdy vigor, indicative of future growth and importance. Miss Woodward, the accompanist, was heard in an organ arrangement of "William Tell Overture," which she played with good technic and registration.

The Cleveland Vocal Society gave its final concert of the season on Thursday last. A large audience was in attendance, as is usual at their concerts. The present season ends the sixteenth of this society's work, and during that time they have presented a repertory of works, great and small, worthy of comparison with any similar organization in the country. The present program was popular in character, no great works being presented in its entirety. Mr. Alfred Arthur has been its conductor since its inception, and has worked for its interests through discouragements that would have induced many men to lay aside the baton.

As an educator of our public musical taste in the past ten years or more, this Cleveland Vocal Society has been an important factor. The next season's work will be devoted to the production of large and important choral works, Berlioz's "Faust," Mendelssohn's 4th Psalm, Rubinstein's "Tower of Babel" and the communion scene from "Parsifal" being announced for production. The membership of the society will be augmented to give an adequate chorus for the works proposed. I append the program in full as indicative of the society's work:

Chorus of reapers to Herder's "Entfeseltem Prometheus"..... Franz Liszt Chorus and orchestra.

"Thou art like unto a flower"..... Wilson G. Smith

Mr. Yost.

"The Brook"..... Reissiger

Chorus.

Liebesliedchen aus "Der Sturm," op. 134..... Wilhelm Taubert

Love song, op. 58..... Ernst Jonas

String orchestra.

Serenade..... Mr. Arthur Jenkins and male chorus.

A. M. Storch

"New Year's Song"..... Berthold Tours

Chorus.

(Dedicated to the Cleveland Vocal Society.)

Rhapsodie in G minor..... Anton Dvorak

Allegro Scherzando..... E. Haberhier

On a elegy, "Spirit of Meekness"..... L. von Beethoven

Chorus and orchestra.

Cradle song, "Ninna Nanna"..... Georges Bizet

"Weisst du noch"..... Adolph Jensen

Miss Benton.

"Go Hold White Roses"..... Wilson G. Smith

Chorus.

"The Vikings"..... Edward Champion

Mr. Yost.

Humoreske, op. 72..... Heinrich Hoffmann

String orchestra.

"Lady Bird"..... F. H. Cowen

Chorus.

Prayer and finale from "Lohengrin"..... Richard Wagner

Miss Kate Gerlach, soprano. Mr. Arthur Jenkins, tenor.

Quintet..... Miss Lucy Davis, alto. Mr. Howard Yost, baritone.

Mr. G. Berneke, bass.

Chorus and orchestra.

The Fidelio Orchestra, a body of professionals under directorship of Mr. Benjamin Beck, gave an enjoyable concert at Germania Hall on Easter Sunday evening. Mrs. Dora Henningsen gave valuable vocal assistance and was heard to excellent advantage in an aria of Halévy and some lesser songs.

Mr. Franz Arens gave the last of his lecture series on "Wagner and the Music Drama" at Brainard's piano rooms on Monday evening of last week. He gave an interesting and instructive exposition of Wagner as poet, philosopher and musician, and displayed fine literary as well as analytical talent. He has been invited to read the same lecture before the coming meeting of the Ohio Teachers' Association and has accepted the invitation. Vocal examples illustrative of Wagner's periods and methods were given during the course of Mr. Arens' lecture by Dr. Neyman, Mr. Charles Jaster and Miss Alida Thomas. A male chorus rendered the "Pilgrims' Chorus" in good style.

Johanna H. Beck went to Detroit on the 30th ult. to assist in the second

production of his spring sextet by the Philharmonic Club of that city. Mr. Beck's talents as a composer are acquiring an extended recognition, and deservedly so, for he belongs to the front rank of our nation's composers; indeed his sextet will take rank with some of the best of contemporary compositions of its class, be they by native or foreign authors.

While I am speaking of local talent I want to call the attention of your readers to some of the songs of my talented fellow townsman, Mr. James H. Rogers. He has recently put out a number distinguished by a poetic and musical feeling quite on a par with some of the best of modern songs. Specially to be commended are "Declaration," a lyric gem that will sing for itself, modeled upon the modern French school, and equal in delicacy of treatment to the best of them; another, more on the German Lied order, is a setting of "The Lovely," replete with dramatic power and realistic effect.

The Philharmonic Orchestra gave a concert on Tuesday evening. I was not favored from headquarters with *entre billets*, owing, I presume, to the "late unpleasantness," noted in a recent issue of THE MUSICAL COURIER. I am informed, however, by competent and reliable authority, that this concert was equal in point of merit to those previously given, all of which is pleasant to chronicle, for notwithstanding a difference of opinion there may be between myself and some of its members, the organization has my best wishes for improvement and ultimate success.

I close with the usual fate motive.



Music in Toledo.

MAY 3, 1889.

LAST Monday evening, April 29, the music loving people of Toledo again enjoyed the pleasure of hearing the well-known Detroit Philharmonic Club, consisting of Messrs. Yunk, Shultz, Voigtländer and Metzdorf, assisted by Mrs. W. H. Currier, soprano.

The concert was given at Memorial Hall, where an appreciative audience, numbering about eight hundred, greeted their appearance.

Mr. Yunk's rendition of "Le Pirate" fantasy for violin, by Ernst, was given in the same spirited and animated manner, though not with that clearness and certainty generally noted in his playing. This may have been due to a severe cold from which Mr. Yunk suffered at the time and the poor acoustic properties of the hall, noticeable throughout the concert. Arthur Metzdorf played a romance by Rubinsteins and mazurkas by Popper, which were given with good taste and fine musical conception.

The E flat major quartet, op. 12, Mendelssohn, "Spinning Song," Thome, and the C minor quartet, Von Reznick, were given by the quartet in a most satisfactory manner. Most of the numbers were encores.

Mrs. Currier, née Miss Marie E. Gibson, sang "La Capricciosa," by Mattei, and "Kiss Me, Sweetheart," by Wilson G. Smith. She again captivated the audience with her pure and flute-like voice, controlled by an excellent execution and fine musical instinct. No encore was granted to the stormy and persistent demand of the audience.

This occasion was Mrs. Currier's first appearance before a Toledo audience since last season, as she has just recently returned from an extended wedding trip abroad with her new husband, Mr. W. H. Currier, president of the Whitney & Currier Company.

Mr. Theo. Ecker deserves recognition for the faultless and tasteful manner in which he played Mrs. Currier's accompaniments.

The concert was given for the benefit of the Washington Street Congregational Church fund.

On the following evening the St. Cecilia Club tendered a complimentary concert to their friends at the First Presbyterian Church. A good program was arranged for this occasion. Two excellent (Knabe) grand pianos were used at this concert. The church was appropriately decorated with the glorious Stars and Stripes.

The various numbers on the program were given in a most enjoyable manner. The opening piece, organ duet, "Overture to Stradella" (Flotow), was rendered by Mrs. Bullock and Miss Beach. Mrs. Marbel's contralto solo, "Eurydice" (Gluck), was sung in a most acceptable manner. Her voice is pure, powerful and of a beautiful, mellow quality; her phrasing was faultless, however.

Miss Gifford sang "Dear Heart" (Mattei) in a most pleasant and animated manner. The ladies' chorus gave the "Ave Maria" (Gluck) and "The Lost Chord" (Sullivan).

"Invitation to the Dance" (Weber), for two pianos, played by Mrs. Hall, Mrs. Smith, Mrs. MacLaren and Mrs. Bidwell.

Miss Nellie Cook gave three numbers for piano—Novelette (Schumann), "L'Arlesiana" (Bizet) and étude, C minor (Chopin). Miss Cook sacrificed much of the musical beauties in these numbers, particularly in the novelette, for the sake of displaying physical power. The warmth and animation which exists in this composition, as it does in Schumann's music generally, was entirely lost, it being a mere mechanical performance. The other two numbers were similarly played—clear and crisp, but cold and uninspiring. More intellectual and less physical work would have been decidedly more creditable to the fair performer.

The Chevalier de Kontski appeared on the following evening in a piano recital at Memorial Hall, playing on a Knabe piano one of his brilliant programs, which was greatly enjoyed by the audience and well calculated to display the beautiful qualities in the fine instrument he used.

Mr. Elvin S. Singer, tenor robusto, was heard on this occasion in a few vocal selections from his well worn répertoire. He sang well and with excellent method, and was obliged to respond to several encores. It was unnecessary, however, to appear a third time, as the audience showed clearly their satisfaction after hearing the second encore. Mr. Singer's anxiety to respond to encores is quite apparent, has been noticed on former occasions, and has been the subject of comment by many who have witnessed this act. Mr. Singer will find that modesty is a trait characteristic of great singers and artists, and which raises their reputation quite beyond a degree than that obtained by numerous (undeserved) encores.

T. M.

....Jules de Swert has been engaged as professor of the violoncello and chamber music at the Bruges (Belgium) Conservatory of Music.

....Thooft's romantic opera, "Aleida of Holland," was recently produced for the first time by the German opera company at Rotterdam, and met with unqualified success under Paul Prill's careful conductorship.

....Arno Hilt, formerly concertmeister at Sondershausen, has been appointed to the same position at Leipsic in place of Henry Petri, who himself takes the retired Mr. Lauterbach's place as leader of the violins in the Dresden royal orchestra.

....At the Grand Opera, Paris, the new Shakespearian ballet of "The Tempest," by Ambroise Thomas, is to be brought out by May 20, and Mrs. Melba, the Australian singer, who made such a success at Brussels, is to appear in "Hamlet" on Wednesday, 22d.

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- IV. Should you refuse to pay their advertising bills in advance, their papers would cease, and papers of that class have no value to advertisers.

B. ATKINSON, the great Boston installment furniture dealer, on Washington and Common streets, in that city, has gone into the retail piano business. Mr. J. A. Eldridge, well known in the piano trade, will have charge of the department and will select a stock of New York pianos this week.

H. N. HEMPSTED, who has been engaged for 25 years in the piano, organ and music business in Milwaukee, has failed, and was closed out by the sheriff last Saturday on attachments of over \$9,000, issued in favor of the W.W. Kimball Company, of Chicago. Hempsted's other creditors have been troubling him lately and the Kimball Company, to save their account, attached the stock. His assets and liabilities were not known at the time we went to press.

IN "Presto," of April 25, occurs the following paragraph:

Blumenberg's letter to Herlich & Co. as reproduced in the "Music Trade Review" is a printer's ink monument against the letter writing practice. John J. Swick has turned at last and given Marc B. a resounding whack in the jugular.

This was before "Presto" had received our issue of April 24, in which we also produced the letter, with comments, else we think enough of our esteemed Chicago contemporary to venture, it would not have appeared. But what does it mean by saying this letter "is a printer's ink monument against the letter writing practice?" Is it possible that "Presto" can conduct the enormous business which it claims to do without writing business letters? Is "Presto" afraid to write business letters for fear that they would be damaging if afterward published in a rival sheet? Does "Presto" transact business by word of mouth that it would not put down black on white? THE MUSICAL

COURIER does a large part of its business by correspondence, but there has never gone out from this office a letter which the world might not see and conclude that it was written by a business firm about legitimate business. We are threatened with other letters of ours by contemporaries, and though we have repeatedly asked for their production they are not yet forthcoming. We should like to hear further from "Presto" now that it knows both sides of the story, and we would suggest to "Presto" that hereafter it would be well for it to await the arrival of THE MUSICAL COURIER in Chicago before going to press, so that it can get the latest trade news and so that it shall not make itself ridiculous by copying what our self styled rivals say of us without hearing our side.

upon, and is to be congratulated on the recovery of his money. The extreme penalty for the crime is 20 years, which the daring thief will probably suffer.

THAT STENCIL!

IT was in the beginning of the year 1886 that some of the music trade papers in this town got hold of a great sensation—as they thought. THE MUSICAL COURIER at the time referred to published an exposé of a fraudulent use of the name Arion on pianos, and showed that in the South—especially in South Carolina, Georgia, Alabama and Florida—the Ludden & Bates Southern Music House, of Savannah, were advertising themselves as owners for that section of the trade mark Arion on pianos. THE MUSICAL COURIER published the United States patent granting the trade mark, and it was shown that the Ludden & Bates Southern Music House had nothing whatever to do with it; that they simply purchased pianos in New York and stenciled them Arion.

This exposé in THE MUSICAL COURIER killed the stencil Arion piano, as the Southern dealers simply deluged their section with MUSICAL COURIERS and that settled it.

The Ludden & Bates Southern Music House happened to stumble across a man in Savannah who cut stencils. He heard of this thing, and the name of our trade editor, and told them that there was such a stencil piano as the Blumenberg, made by C. D. Pease & Co., of New York. He either cut a new one for them, or had the old one himself, or had a copy of it from which the Ludden & Bates house had a cut made, which they sent to the so-called enterprising music trade papers of New York, who immediately published it without investigation, as usual. All this happened in February, 1886.

Over three years later another bull-headed music trade editor repeated that great journalistic feat and this week we have it again.

Now, if the editor who has just repeated the publication of the stencil referred to will be kind enough to send us the block we will have an electrotype made and will publish it ourselves next week free of charge, and our almond-eyed contemporary will appreciate our course when he reads the following letter. As soon as this stencil cut was published three years ago and over, by the enterprising music trade papers of New York city, the late Mr. C. D. Pease mailed the following letter to our Mr. Blumenberg, written, of course, on his own business letter heads:

NEW YORK, February 23, 1886.

M. A. Blumenberg, Esq.:

DEAR SIR—We notice the publication of the stencil called "BLUMENBERG," "BALTIMORE."

Permit us to state to you that such stencil was made for a Mr. Blumenberg, of Baltimore, now deceased. The stencil was his and was neither ordered nor paid for by you, but by him as owner of it. This was in March, 1875.

C. D. PEASE & CO.

The signature is in the handwriting of Mr. Pease himself and was sent by him to our trade editor voluntarily. Mr. Pease, of course, knew that our Mr. Blumenberg was not the man who ordered the stencil, or paid for it or had anything to do with it—in fact, our Mr. Blumenberg was not residing in Baltimore at the time.

He became interested, in the latter part of 1874, in the leading company that first began to call attention to and develop the enormous coal and iron fields of Alabama, and it was in the northern section of that State, in Tuscaloosa and Birmingham (which was at that time a mere village), that our Mr. Blumenberg was stopping, together with the gentlemen who constituted the board of directors of the company.

We hope that our contemporaries, who have now published the Herlich letter, and who have repeated the publication of the Blumenberg stencil, will now publish the Miller letter, so called.

One reason why the editors of this paper can afford to pursue a fearless policy is due to the fact that their past history need not be hidden in obscurity.

Now bring on your next great exposé, you wonderful specimens of journalism, Messrs. Music Trade Stencil Editors!



SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass. NEW YORK WAREROOMS, 98 FIFTH AVENUE.

STERLING



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

DAVENPORT & TREACY,
PIANO PLATES

—AND—

PIANO HARDWARE,
444 and 446 W. Sixteenth St., New York.

STRAUCH BROS.,
MANUFACTURERS OF
GRAND, SQUARE AND UPRIGHT
PIANO ACTIONS,
22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED!

AGENTS PROTECTED!

BUSINESS ACTIVE!

FOR AGENCY, CATALOGUES AND PRICES ADDRESS

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J. W. CURRIER, 18 East 17th Street, New York.

RELIABLE CARPENTER ORGANS.

BRATTLEBORO, VT., U. S. A.

E. P. CARPENTER COMPANY.

SEND FOR NEW CATALOGUE.



J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



79,000

NOW IN USE.

CENTENNIAL.

The Piano Trade in the Parade.

DINNER OF THE TRADE AT FIFTH AVE. HOTEL.

Complete Report of the Speeches and Addresses by Prominent Members of the Trade and Others.

EXCLUSIVELY REPORTED BY THE MUSICAL COURIER.

THERE is no question in the minds of the thousands of people who viewed the industrial procession of last Wednesday that the display made by the firms in the piano business and those connected with it was one of the most imposing, and, as far as *esprit de corps* goes, by all means the foremost of all the divisions of the parade.

On the day before, at the military parade, two prominent members of the trade occupied conspicuous places. Immediately behind Governor Dillingham of Vermont and his staff came the First Regiment of Vermont Infantry, at the head of which rode Col. J. J. Estey, of Brattleboro, with his son Harry Estey, also mounted, as orderly. The colonel's eldest son, Gray Estey, was also in the regiment, being a corporal of one of the companies. Following the infantry was Fuller's Light Battery, of Brattleboro, consisting of a large battery of mounted artillery, with guns and carriages, at the head of which was Col. Levi K. Fuller, ex-Governor of the State and a probable governor of the future. Colonel Fuller has devoted a great deal of time and money to the proper accoutrement and equipment of this important branch of the Vermont militia. He rode his own four year old colt, one of the finest animals in the parade.

Industrial Parade.

Over 2,500 men connected with the piano business participated in that division of the industrial parade. On account of confusion in the formation of the line the piano division did not appear in its proper place, which should have been somewhat ahead of the line occupied. Mr. George A. Steinway, son of Mr. William Steinway, was grand marshal of the division. He is an expert rider and made an excellent impression along the whole route. He was followed by the following staff:

J. Burns Brown, of the New England Piano Company.

W. V. D. Haring, with Albert Weber.

R. S. Howard, at large.

Hugo Kraemer, of T. F. Kraemer & Co.

H. D. Low, with Steinway & Sons.

Charles Neuendorff, with Wessel, Nickel & Gross.

Robert Pryor, with Behning & Son.

W. B. Stone, with R. M. Walters.

Geo. D. Weitz, with the Estey Piano Company.

E. T. Wolf, with Sohmer & Co.

In accordance with the decision of the firms that participated in the parade the order of march was to be in alphabetical rotation. Preceding the column was a handsome banner, which read as follows:

THE PIANO TRADE OF NEW YORK.

1780-1889.

The first firm in the line was

Behning & Son.

At the head of this line to the right was Mr. Henry Behning, Sr., and to the left Mr. Henry Behning, Jr.

The body of men marched in military step to the inspiring strains of a large band of music as they passed through Fourteenth-st., making a splendid impression along the route.

Behr Brothers & Co.

The men of the factory of Behr Brothers & Co. appeared in a uniform style of costume. They consisted of men of middle age chiefly, and seemed to appreciate the occasion. The lines running from pavement to pavement were unbroken, and the step as regular as if they had been drilled.

The Estey Piano Company.

About 200 men of the Estey Piano Company, in Harlem, with uniform coats, hats, badges and canes, next appeared. They were a splendid body of men, and in passing down Fifth-ave., where the Vermont soldiers had headquarters, the name on the banner was quickly recognized and they were cheered to the echo.

Henry Haas & Son.

This firm of piano hardware manufacturers was also in the procession.

Hardman, Peck & Co.

About 300 men from the factory of Hardman, Peck & Co. turned out with uniform sashes and canes.

Kranich & Bach.

The men from the factory of Kranich & Bach were among the most enthusiastic steppers in the whole procession. As someone remarked to us: "They are daisies!"

Schubert Piano Company.

Mr. Peter Duffy, president of the Schubert Piano Company, led the hosts from West Fortieth-st. with a great big banner carried by a stalwart employé. This factory contingent made a fine impression.

Sohmer & Co.

Mr. Hugo Sohmer and Mr. Charles Fahr led a great procession of earnest men uniformed in citizen's dress, each of them wearing a high silk hat. As was remarked by a downtown merchant, who was highly interested in the piano division, "These men don't look like workmen, but like Wall street bankers." And such was the fact. Already on the way to the neighborhood of the Park, where the line was formed, while marching up Madison-ave. behind Cappa's Seventh Regiment Band, the Sohmer battalion was received with the greatest enthusiasm, and all along the route cheers and hurrahs greeted the Sohmers. It was a great day for Sohmer & Co. As the body passed the President each company raised their hats simultaneously, President Harrison graciously acknowledging the salute by also raising his hat.

Geo. Steck & Co.

In close, compact lines the Steck Guards made their appearance with uniform brown slouch hats and Mr. Dietz in the lead. As they passed through Fourteenth-st. they were received with hurrahs from one end of the street to the other.

Steinway & Sons.

Between 800 and 900 men comprised the large body representing the manufacturing establishment of Steinway & Sons. The men were all uniformed, with uniform hats, canes and badges, and the various divisions were marked off by officers carrying guide flags. The impression was a most remarkable one and created great comment along the whole route, as was noticed by the various representatives of THE MUSICAL COURIER who were located along the line of the procession.

Wessel, Nickel & Gross.

Preceded by a band of music the employés of Wessel, Nickel & Gross, numbering about 500 men, formed the last contingent of the piano division. The firm graciously gave the place of marshal to their engineer, and Mr. Otto Wessel assumed the command of Company A, refusing to be mounted on horseback, claiming that while his men walked he would also walk. Mr. Wessel must consider it a great personal compliment when he reflects on the greeting that was given him personally during the procession. The men, for there were nothing but men in the body of the Wessel, Nickel & Gross employés, had uniform hats, the expenses, like in the case of all other employés, being paid by the firm. One of the men could not get a hat to fit him, as his size was $7\frac{1}{2}$, and a large hat was opened in the rear and a gore inserted to make it fit him, because Wessel wouldn't let him march in the procession without the uniform hat. The float of the piano firm was drawn by four large horses belonging to Wessel, Nickel & Gross.

THE BANQUET.

May 6, 1889.

A Galaxy of the Trade.

PIANO MEN, ORGAN MEN AND SUPPLY MEN IN SOCIAL ALLIANCE.

Speeches and Addresses by Prominent Citizens and Members of the Trade.

GREAT ENTHUSIASM AND GOOD CHEER.

Letters of Regret from President Harrison, Governor Hill, Mayor Grant, Gen. Sherman, W. W. Astor, John A. Cockrill and Judge Dugro.

COMPLETE REPORT BY THE MUSICAL COURIER.

THE largest gathering of piano, organ and supply men of the trade that ever met in the United States at one time sat down on Monday evening at the decorated banqueting boards in the Fifth Avenue Hotel. There were heads of firms, chiefs of departments, bookkeepers, salesmen, traveling men, superintendents of factories, all gathered in one harmonious congregation, singing the praise of the piano men of this city and country, beginning with John Jacob Astor and ending with those of the generation of to-day.

The object of the banquet was to bring together for social intercourse and mutual acquaintance all the members of the trade in this city and as many from other cities as felt inclined to attend. The invitation was a general one, and in response thereto over 100 gentlemen, constituting as fine a body of merchants and manufacturers as ever assembled, many of whom had not met each other personally before, established a brotherhood in feeling which may result in a more tangible and permanent organization in time to come.

It was at least decided that the dinner should become an annual feature of the trade here, to take place in the spring, probably in the month of April in each year. This is in itself the most important step that has resulted from the centennial celebrations, in which the piano trade and its kindred trades in this city participated in such a potent manner.

The effect of this social meeting will not only be felt in the trade here, but also throughout the whole piano, organ and music trade of the United States. It will also give a greater prominence and importance to the piano trade in the estimation of the industrial world, for, on account of a lack of cohesion and an absence of association, the piano and organ trade, as a trade, while many of its individual members have scaled the heights of popularity, has never filled the position it deserves in the estimation of the people.

In view also of past experiences with the laboring element and the necessity of a combination in order to meet the possible future contentions between employer and employé, the results of this meeting and banquet will prove of inestimable value to the manufacturer.

But as all these points were touched upon in the speeches made on Monday night, THE MUSICAL COURIER deems it unnecessary to refer to them *in extenso* to-day, but rather to report the banquet in full.

Those Who Attended.

The committee who arranged the banquet were Mr. Francis Bacon, Mr. Albert Weber and Mr. R. M. Walters. Mr. William Steinway occupied the chair, and the invited guests present were Mr. H. E. Krehbiel, Mr. C. C. Shayne and the Hon. Morgan J. O'Brien, Judge of the Supreme Court.

Among those who attended, whose presence on this occasion should be recorded, were the following members of the trade and persons directly and indirectly connected with it:

Francis Bacon and his son, W. P. H. Bacon; Henry Behning, Sr., his three sons, Henry, Jr., Albert F. and Gustave J.; also of the same firm Reinhard Kochman and Robert Prior; Henry Behr, Edward Behr and C. L. Burchard, of Behr Brothers & Co.; Stephan Brambach, Robert Proddow, John B. Simpson, Jr., Geo. L. Weitz, Col. J. J. Estey and Lieut.-Gov. Levi K. Fuller, of the Estey establishments; J. Burns Brown,

W. A. Kimberly and W. A. White, of the New England Piano Company; Messrs. Bach, Jr., and Kranich, Jr., of Kranich & Bach; R. M. Bent.

J. W. Currier, of the Vocalion Company; Frank Conover, of Conover Brothers Company; S. H. Cowan, of C. Brooks & Co.; Davenport and Tracy, of the Davenport & Tracy Company; T. David, J. W. Donelan and Peter Duffy, the latter president of the Schubert Piano Company.

Karl Fink and Robert Wiedeman, of Alfred Dolge; E. D. Farrell, H. E. Freund, of the music trade press; August Gemünder, J. R. Graham, Rudolph Gross, of Wessell, Nickel & Gross; A. Heckler, of the music trade press; W. V. D. Haring, with his principal, Albert Weber; F. G. Smith, Jr., with the Chicago manager, J. M. Hawkhurst.

A. C. James and his partner, Mr. Holmstrom; Felix Kraemer and Hugo Kraemer, C. B. Lawson, and W. E. Wheelock & Co.

William Steinway, George Steinway, Nahum Stetson, Henry D. Low, Oscar Steins and L. Von Bernuth.

P. G. Mehl, Sr., and P. G. Mehl, Jr., of P. G. Mehl & Sons; J. T. Quigg and E. L. Bill, of the music trade press; F. M. Reynolds; George Reichman, of Sohmer & Co.; T. H. Evans, of Newby & Evans; Richard Ranft, Jr.; W. B. Stone and R. M. Walters, Peter D. Strauch and Albert Strauch, R. A. Saalfeld, F. Schuler, Francis Taylor, William Tonk, E. T. Wall, E. S. Werner, J. A. Wesser, Samuel T. White, of Horace Waters & Co., Marc A. Blumenberg and reporter of THE MUSICAL COURIER.

There were also present reporters of the New York daily and weekly press to the number of twelve, and also a number of gentlemen as guests of the committee.

1789



1889

Washington Centennial
OF THE
PIANO TRADE OF NEW YORK.
MAY 6, 1889.

MENU

LITTLE NECK CLAMS

SOUPS

Consommé aux quenelles Beef à l'Anglaise

HOES D'OEUVRE

Olives Radishes

FISH

Boiled Salmon Trout, cream sauce

Pommes Parisienne

Broiled Shad maître d'hôtel

Cucumbers

RÉLEVÉS

Filet of Beef piqué, mushrooms

Capon aux cressons

Green Peas

Mashed Potatoes

ENTRÉE

Sweetbreads au gratin in cases

SORBET À LA CRÈME

GATE

Corn Snipe on toast

Lettuce

SUCRES

Vanilla Ice Cream

Strawberries

Charlotte Chantilly

Gâteaux

Fruits

ENTRÉE

FIFTH AVENUE HOTEL May 6, 1889.

A very handsome souvenir, containing the toast assignments, with cuts on the celluloid cover pages of George and Martha Washington, was distributed. The toasts were announced as follows and disposed of as reported below:

Toasts.

WELCOME,

Small cheer and great welcome

Make merry feast.—*Comedy of Errors*.

WILLIAM STEINWAY, Chairman.

THE ARMY AND NAVY,

War's glorious art gives immortal fame.—*Young*.

GR. W. T. SHERMAN.

THE PIANO,

Its relation to the development of music.

H. E. KREHBIEL, ESQ.

THE PRESS,

Here shall the Press the Peoples' right maintain,

Unawed by influence and unbiased by gain.—*Story*.

COL. JOHN A. COCKERILL,

President New York Press Club.

OUR JUDICIARY,

Of Law there can be no less acknowledged than that her seat is the bosom of God, her voice the harmony of the world.—*Hooker*.

HON. MORGAN J. O'BRIEN,

Judge of the Supreme Court.

OUR KINDRED TRADES,

One touch of nature makes the whole world kin.—

Shakespeare.

HON. LEVI K. FULLER, of Vermont.

OUR MERCHANTS,

Men, some to business, some to pleasure take.—*Pope*.

C. C. SHAYNE, ESQ.

THE YOUNGER GENERATION,

'Tis now the summer of your youth.—*Edward Moore*.

THE PIANO TRADE,

Its honorable record for the century which is past,

Its glorious outlook for the century to come.

FRANCIS BACON, ESQ.

William Steinway's Speech.

GENTLEMEN—Through your kindness I have been elected chairman of this gathering, an honor which fills my heart with pride. You know that I am a thorough piano maker. I do not expect to make a set speech. I have been so hounded by newspaper men, press of business and work that I have not been able to bestow a single thought upon any speech. I am sure that your presence here will inspire me at least to talk no nonsense and be able to do justice to the occasion. We have invited a number of illustrious guests; some of them have come and others are sick and send their regrets in writing, all of which I will read in due time. My duty is to extend to you a hearty welcome. Gentlemen, I bid you a hearty welcome, and it comes right from the bottom of my heart. [Applause.]

I, who have closely studied the history of piano making in this country and have for nearly 40 years been identified with it, have never seen such gathering of men who but two short months ago would not have deemed it possible that to-night there could have been such a brilliant assemblage of the cream of the piano trade, the organ trade and kindred trades to do justice to our calling. We are all harmonious, you know. [Applause.] Hence I have no doubt that our gathering here will be full of good cheer, full of good feeling and fellowship, and will be harmonious all through. Let us all promise to each other that such will be the case. [Applause.]

We have with us this evening on the list of names that versatile gentleman, my illustrious neighbor, H. E. Krehbiel, who will in due time respond to a toast which relates to the piano. I will not make a very long speech, but will give you simply a synopsis of my own experience and the results of my researches as far as regards the history of the piano trade in the city of New York, and, in fact, in the United States. Gentlemen, we invited the grandson of the first importer of the piano in this country, John Jacob Astor [applause], who, while he exported furs, imported musical instruments and pianos at that period. We invited Mr. Wm. Waldorf Astor and he writes to Mr. Francis Bacon as follows:

8 EAST THIRTY-THIRD-ST., April 23, 1889.

Francis Bacon, Esq.:

DEAR SIR—I thank you for your polite invitation to attend the Centennial Dinner of the Piano Trade of New York on Monday, May 6, and regret that it is out of my power to accept. Yours truly, W. W. ASTOR.

Well, gentlemen, those of you who perhaps have not paid any special attention to it should know that Mr. John Jacob Astor was the first importer of the piano. Our firm to-day own a piano which bears his name and which was either made for or imported by him 100 years ago.

We, of course, have got to depend a great deal upon the first New York directories, so far as the history of the piano trade in this city is concerned in the last century. The records of the Patent Office show that early in the present century, and even at the end of the last century, inventions were made and the inventive genius of the American people paid attention to the making of the piano. At that time it was confined wholly to square pianos.

Gentlemen, as early in this century as 1823 there was made a great invention which, as simple as it may appear to all of us now, gave a distinct feature and character to the American piano—the invention and application of the full iron frame. This was done by Alpheus Babcock, who afterward became foreman in the Chickering factory, which was started in 1823.

The art of casting iron, even at that time, was superior in America to anything that they could do in Europe. In my researches I have found that it could be traced distinctly to the fact that when all the Protestants were expelled from that part of Austria called the "Salzkammergut," in 1732, upward of 60,000 industrial men and women, a great many of whom were disciples of the iron trade, were expelled from that beautiful country, and one-half of them found their way down the Rhine via Holland and came to this country. Many of them went into the Mohawk Valley, right between Albany and Rochester—you all know where it is—and at that time founded there the iron foundries, and there the art of casting iron really was stimulated. In fact it was already shown in the War of Independence, from 1776 to 1783, when America could cast 48 and 32 pounders, whereas Europe could only produce 18 pounders of cannon. [Applause.]

But to return to the piano trade. About the year 1820 a number of English piano makers—one of them my old boss, William Nunn—came to America and settled chiefly in the city of New York. Among them were Dubois, Bacon and Chambers, one of whose off-

shoots (Mr. Bacon) is here to-night. And I distinctly remember in the spring of 1850, just 39 years ago, I became an apprentice to my boss, William Nunn, who often told me the history of his coming to America and the history of the piano trade, as far as his recollection went, and I have learned a great deal by him.

Gentlemen, I remember distinctly that the piano trade of that time was so much in its infancy that it could not possibly compare with the grand industry that American piano makers have built up to-day. At that time the largest number of pianos made by any of the standard houses was about 8 or 10 a week. There were perhaps eight or ten well-known firms in the United States, and the palm of what city produced the most pianos was vacillating between Boston and New York. At the same time a great many hardships existed, which principally fell on the workingman.

The reprehensible "truck system" existed to a very large degree both in Boston and in the city of New York, Philadelphia and Baltimore. I will explain to you what I mean by the "truck system." In the first place, instead of the workingmen receiving cash as to-day every piano maker would constitute himself the enforced savings bank of his men. I know at the time that working men would have a credit of \$500, \$600, \$700 or \$1,000 in the hands of their bosses. They would thus get \$5 a week in cash and an order on tailors, grocers, shoemakers, &c. I myself have gone through that in my early years and could, therefore, give you names if it were necessary; but I assure you it did exist.

Gradually, as the piano trade rose, as the inventive genius of American piano manufacturers began to develop itself, these things and these abnormalities ceased. By the time that the great civil war had arrived, in 1861, the "truck system" had entirely disappeared; in fact, in 1857 it was already wiped out. After the first two years of the war had passed, and the country began to grow in its industries, and piano making began to develop itself, other vicissitudes and troubles befall the piano trade. There sit among you gentlemen to-night some three or four of the older members of the piano trade who distinctly remember how, in the fall of 1863, Mr. Francis Bacon, one of them, and elected unanimously—by acclamation, I might say—[applause]—the secretary of the piano manufacturers, the depression of American currency, the scarcity of skilled men, the immense demands made upon manufacturers—for instance, such as the internal revenue tax of 6 per cent. on the gross receipts—of course caused strikes. I could not blame the men very much for it, because the cost of living had vastly increased, and we all know, gentlemen, that piano makers are so fixed that they cannot arbitrarily raise their prices, unless there is something that absolutely compels them to do so, a thing which a great many dealers have never understood, and never can thoroughly understand.

The men, however, made such demands that it was impossible for the manufacturers to accede to them. The first meeting in the history of piano makers occurred in 1863; necessity drove us together, and I distinctly remember the entire piano trade of New York—28 in number—met at Ittner's Hotel, in Grand-st. near Mercer-st., where we received the committees of the men. Our faithful librarian, Mr. Bacon, to-day holds the record book of the time, and it will do some of our young men good to read it. One of the members was well known to you, the late Mr. Albert Weber, our present Mr. Albert Weber's father, who always distinguished himself by hitting the nail on the head with his sallies of wit, really on one occasion surpassing himself. I do not believe anyone here remembers the occasion, but I will tell you now. The workingmen had struck, first for 10 per cent., in the spring of 1863. They received it. They struck again in the next summer for 10 per cent. on the increased wages, which they received. In October, 1863, they struck for 25 per cent. on the already raised prices.

Of course it was impossible for the manufacturers to accede to anything of the kind. We all assembled and we received the committee of the workingmen, and one of that committee said, "Gentlemen, the workingmen of New York are going to regulate the piano trade in the future. You shall not undersell each other; you shall all pay the same prices; you shall not discharge men without the consent of the other workmen," and so on, and so on. "Now what have you got to say?" Mr. Albert Weber said, "Gentlemen, you have forgotten one thing." "What is it?" "The workingmen every Saturday afternoon shall roll tenpins and the bosses shall set up the pins for them." [Great applause.] Both employés and employers burst into a fit of laughter; it broke the ice. We made and patched up a truce. In-

stead of 25 per cent. we made a settlement then and there at 15 per cent., and work was resumed.

However, it was not to last very long, for in the beginning of February, 1864, the men came again and demanded another 25 per cent. Gentlemen, then and there the piano trade met, not because we loved to meet [laughter], but because we had to meet, and then and there made a combine, and every manufacturer deposited in the hands of three trustees—of which myself, Mr. Albert Weber and Mr. Gale were the three—deposited in our hands \$20 for each man, something like \$23,000 in all. There was firmness! The strike lasted seven weeks, at the end of which we had broken the strike into pieces. The men came back and begged for work and were taken back, and until the year 1872—for eight years—we had no more trouble. There, gentlemen, was a proof that goes right straight to the heart and is incontrovertible. This shows what unity, what harmony will accomplish. [Applause.]

I will not take up your time with giving you a comparatively modern history, though we have gone through some disappointments, some troubles.

The piano trade again attempted in 1880 to resist strikes. Some of them were weak-kneed and they wilted. The result of it was some of us were at the mercy of the men. Still for the past eight years there has been very little trouble. A sense of duty has taught the piano manufacturers that they must look beyond their noses, as it were, and now the piano trade has grown to an immense industry. And to-day, I believe, the workingmen have come, to a large degree, to their senses and have found that it is not wise to kill the goose that lays the golden egg; that in reality their interest lies with the manufacturers; that the manufacturers are not capitalists, but they are the men who make these industries prosper; that they keep steadily in view the fact that neat and tidy, respectable and skilled mechanics can always find work; that they will always pay them as high wages as the manufacturers can afford and themselves have a living profit; and I do believe that for years to come the piano trade will be comparatively free from long strikes. [Applause.]

Gentlemen, it now becomes me to say, without blowing our own horn, without self-aggrandizement, that the piano industry of this country has grown to colossal proportions. This art industry is one of the few of which the United States may feel justly proud. It is an industry in which America excels the entire world. [Great applause.] I must include here our American reed organ manufacturers and reed organs, which prominently stand throughout the world at the head of that important industry. Gentlemen, American pianos and reed organs to-day stand the highest in the wide world. We have become the standard models. To-day all the pianos manufactured in the entire world, with very few exceptions, are modeled on the American plan.

The American manufacturers, with their industry, with their practical knowledge, with their skilled workmen, with the wonderful machinery at their command, to-day make not only the best but most durable pianos in the world; hence they are patterned after everywhere and adopted, and those few piano makers in the Old World who cling to the old style are rapidly decaying, and those who have readily adopted the American pattern prosper. As I said before, it has become the standard for the world. When I look around here and see more than 100 representatives of the piano trade and its kindred trades; when I see how the piano trade manufacturing has grown, I believe I can say that with all that the piano trade to-day is still in its infancy. [Cries of "Correct!"] That is to say, gentlemen, in a dozen years the piano trade will have grown to larger and still more colossal proportions. American inventive skill and genius will have added, step by step, new improvements, not only to the piano but to the organ, which not only will add to the beauty of the external design, but to the excellence, usefulness and durability of the instruments.

There is no question in my mind about that. I shall thank you all to drink one toast with me which is not on the program. When I look into your eyes and see the hearty fulfillment of what we all thought impossible two months ago, viz., this gathering to-night, let this happy celebration of the inauguration of 100 years ago, when the piano trade commenced in such a very small way, since when it has grown step by step and attained its wonderful present magnitude, inspire you to wish with me—and I believe that our wish will be fulfilled—that the art industry of piano making continue to grow to the honor of the manufacturers and to the credit of the country.

Gentlemen, our next toast would be in order "The

Army and Navy." General Sherman, unfortunately, is not here to-night and writes as follows:

NEW YORK, May 2, 1880.
Gen. W. T. Sherman presents his compliments to the gentlemen comprising the piano trade of New York and regrets that a former and positive engagement will prevent his acceptance of their kind invitation for Monday, May 6.

I now propose to go to our next toast, "The Piano: its relation to the development of music." Gentlemen, this toast will be responded to by the gentleman on my left, Mr. H. E. Krehbiel. It is unnecessary to introduce him to you any further, for he "will speak for himself," and I will simply say in deep confidence we are all among ourselves: Now, then, Mr. Krehbiel, in answering this toast, if you can slyly insert a few favorable remarks which George Washington would have made had he known the excellence of the present American piano, we shall find no fault with you.

H. E. Krehbiel's Speech.

MR. CHAIRMAN—It so happened that last Friday I was obliged to tell a dinner party, I am sorry to say in the midst of a great deal of derisive laughter, I thought that on that occasion I had been obliged to emulate Mr. Chauncey Depew. I thought that I had met him on his own ground and beaten him; had been at two dinners in one day and had not spoken between sherry and champagne, but at the end of champagne at both. I might try to emulate Chauncey Depew; I cannot emulate George Washington. I fear really that he used to play the flute. Confidentially, I have no wish to emulate any man who plays the flute in music. It is well, Mr. Chairman, that both time and the list of toasts before us admonish to brevity, else would I not hold myself responsible under your call for the many degrees of latitude and longitude which the inflictions raised by the spectacle before me cover. I behold a miracle of harmony, such a vision as never gladdened Scottish bard or Hebrew seer, a rival of that millennium which the mystical visionary of Patmos proclaimed. In the ninth decade of the nineteenth century it has been granted to me to see the legions of the Greek poets eclipsed—

When Orpheus strikes the trembling lyre,
The streams stand still, the stones admire;
The listening savages advance,
The wolf and lamb around him trip,
The bears in awkward measure leap,
And tigers mingle in the dance.

This was the conception of the power of music among a people who traced its every element straight to Olympus. Apollo, the sun god, enemy of all gloom and darkness, ever young, noble, pure and beautiful as imagination could paint him—he was the Greek god of poetry and music. In the twanging of the string of his resplendent bow I fancy we have found the first principle of the modern piano. Recall the heroes who constituted his artistic court and their deeds. Amphion who inspired the stones so that they heaped themselves into walls about the city of Thebes; Hermes, who closed the too eyes of the vigilant Argus, set to guard Io; Tyrtæus, who aroused an army to action by the sound of his flute; Arion, who was saved from drowning by the dolphins, grateful for the delight which he had given them; Terpander and Ismenias, who healed the diseases of the Lesbians, Ionians and Boeotians with music.

For centuries these tales have been looked upon only as poetical hyperbole, yet we who sit in the watch tower of the nineteenth century and see the world strike hard and glittering sparks from the iron road in its thunderous progress, we see also these tales sink into insignificance and derision in the face of after fact. What are the builded walls of Thebes to the destroyed barriers of trade rivalry? What is the destructive energy of Tyrtæus' army compared to the quiescence of the redoubtable combatants peacefully seated around this table, helmets thrown away and cuirasses unbuckled, that nothing may impede the play of the muscles which to-night are most needed? What is the sanitary skill of Terpander and Ismenias when brought in contact with the benevolent influences of the present moment? Orpheus may have taught the wild beasts to dance in a centennial quadrille, but Orpheus never saw the lions and the lambs of the piano trade lie down together at night with confidence that daybreak would find them occupying the same attitude with relation to each other—both on the outside of the table.

That spectacle was left for your guests of to-night, and for my part I have never seen so moving an illustration of the influence of music since in the long ago I saw the policeman and his drunken disorderly on Vine-st., Cincinnati, transformed into listening seraphs by the sounds which were wafted on the 2 A. M. breeze from the windows of the *Enquirer* office, where Colonel Cockerill was blowing "Home Sweet, Home" out of a rusty B flat cornet. Yea, verily, a miracle of harmony!

I would fain rest in contemplation of it, but your chairman, in a fit of that touch-and-go jocularity which distinguishes him, has thought it wise to call upon me to give expression to some thought on the influence which the piano has had upon the development of music, not of harmony in the trade, but the art. Such a discourse is not conducive to merriment. I even fear it will check the good digestion you all need. Yet I am bound to concede that, after the marvelous demonstration of last Wednesday, it has propriety in a well ordered list of centennial reflections and retrospections.

The piano, as an influence in music, has a significance to-day that no instrument has ever had. It is a veritable microcosm of musical art. It is the visible thing of gentle culture in every household; the indispensable companion of the composer and teacher; the intermediary between all branches of music and their exponents. Into the study of the orchestral conductor it brings a translation of the multitudinous voices of the band; to the choirmaster it represents the chorus of singers in the church loft or on the concert platform; with its aid the opera director fills his imagination with the people and passions and pageantry of the lyric drama long before the singers have received their parts, or the costumer, stage manager and scene painter have begun their work. It is the only instrument through which the musician, seated in his study, can commune with the whole world of music and all its nerves. It is more than this—it is to the student a monument of the progress which music has made in eras that reach back through all written records and deep into prehistoric gloom; its strings, the bow string of the primeval savages; its sounding board recalls the hollow gourd.

Its action is the product of a thousand years of ingenious speculation devoted to finding a substitute for the fingers and plektra that plucked or the hammers that struck the strings of the instruments of antique and mediæval times.

Its keyboard is a monument of the difference between the ancient and modern systems of music (as Professor Riehl ingeniously observed a few years ago)—white keys and black.

The piano is practically the product of the last half century, and as in the realm of pure music nearly all the masters were dead before it conquered its place in the musical world, it seems like a paradox to speak of the influence which it had on the development of the art. The influence of music on the development of the piano would have been easier to help us to understand that phenomenon whose existence we recognize when we speak of composers being ahead of their time.

The next toast was "The Press:"

Here shall the press the people's right maintain,
Unawed by influence and unbribed by gain.

MR. STEINWAY—Col. John A. Cockerill, president of the New York Press Club, was to have answered to the toast. Unfortunately he is prevented from appearing here to-night. These few brief lines will show why he is not here:

OFFICE OF THE NEW YORK "WORLD,"
May 6, 1880.

MY DEAR MR. WALTERS—I have been suffering all day from a sick headache. I have struggled against it, but I am compelled to succumb.

I want to beg you to excuse me from attending at the Piano Trade Dinner this evening. With my regrets I send my best wishes as well as my sincere thanks to you.

Yours, &c., JOHN A. COCKERILL.

MR. STEINWAY—Now, as the gentleman is unable to attend and respond to the toast of "The Press," which toast could not have been better answered than by so able a man as Colonel Cockerill we all concede; still, when we come to consider, I think the press has always been able and always will be able to take care of itself. It will speak for itself and I believe we can let the press take care of itself, as it will most assuredly do.

Gentlemen, we will, therefore, as I said before, let the press take care of itself, and now proceed to the toast of "Our Judiciary." This toast will be answered by a gentleman among us, who, although one of the youngest judges of our New York Supreme Court, has added no little to its already great reputation. His Honor Judge Morgan J. O'Brien. [Great applause].

Judge O'Brien's Speech.

"Our Judiciary."—

Of law there can be no less acknowledged than that her seat is the bosom of God, her voice the harmony of the world.

MR. PRESIDENT AND GENTLEMEN—It is certainly befitting me in the beginning to express my debt of gratitude for your very kind invitation, and for the very kindly manner in which your president has introduced me. I do not come here for the purpose of making a speech, but I feel that the opportunity should not be lost of meeting at one time all the people who produce music in this city. I was told before I reached here that this was to be an assembly where we would find the

perfection of Wagner, the Harmony of Discord, and I felt when I was called upon to respond to a toast, which has now been presented, a good deal like the gentleman who said after dinner that he was incapable of speaking upon a full stomach; whereupon a gentleman who stood on the right suggested that if he could not speak upon that subject he might upon some other.

In reference to the subject which has been selected for me I suppose it is proper that to all the rest of the music that has been presented this evening I should add a discordant note here, and I recall in speaking of the Press—and I suppose if Mr. Cockerill had been here to-night he would say that it was correct—he said, in speaking of the great parade the other day, that the finest of any in the procession were the piano makers. [Applause.]

In reference to the Judiciary I am reminded of a story which perhaps may take the place of a speech, which occurred when I was a member of the bar. We had a judge, an old judge, who was very wise in law, but who found some difficulty in the application of principles, and whom the younger members of the bar always called "Necessity," because it was said he "knew no law." This judge on one occasion tried a case with a lawyer before him who spent half his time in getting full and the other half in preaching temperance lectures. So, in one of the former moods and in arguing the case before the judge, having for the third time asked him the same question, which had been three times already answered, the lawyer on the other side said to the judge, seeing an opportunity to score a point, "It is a great pity that the gentleman on the other side will occupy so much valuable time of the court, and I trust the court will reprove him;" whereupon the court, with that dignity which is always a part of a judge, said he "regretted to state that the partiality which the gentleman exhibited could be explained upon one theory, that the gentleman had come into court drunk," whereupon the lawyer, straightening himself up and looking at the judge, said: "If your honor will allow me I desire to state that in an experience before this court of over 14 years that is the first correct ruling I ever knew this court to make." [Applause.]

So, gentlemen, having no opportunity or subject to speak upon to-night, there was an idea suggested which I desire briefly to dwell upon, and I trust you will accept it for a substitute for a more elaborate speech, and it is presented in the retrospective which we have had, and which is represented by the beautiful souvenir which I hold in my hand of Washington and wife, presented to its guests by the piano trade and all the music trade in general, and we cannot too often refer in this connection to the marvelous growth of the country such as we have had.

When we think that little more than one hundred years ago the ocean was little more than a trackless waste to the people who came over and who established in this country society—when we consider that that society established civilized government and finally threw off the yoke of foreign domination and established here a constitution of freedom and liberty, we are lost in wonder.

The growth which has followed in the last one hundred years has made of this country the marvel of all past and future ages. It is impossible for us not to regard with veneration and respect the land of our forefathers—those who had so much to do with laying our solid foundation to its first superstructure which we have reared here, such as has made this country the refuge for all and the place where men of brains and sinew, where men who are capable of taking position among their fellow men, may reach the level which their ability and principle entitle them to. [Great applause.]

But, gentlemen, is it simply to achieve a greatness such as has never been achieved before; is it to reach a period in prosperity that this country has never reached; is it possible that we are to fall in the track of other nations who have preceded us, that after a resplendent history we will have faded away as utterly as the glory of a beautiful sunset?

We have among us an element which if it have full play may result at any time in bringing upon us calamity and woe. I say that while we have in the piano trade, while we have in all the rest of the trades, while we have in the arts, in agriculture and in all other great industries that make up the welfare and prosperity of our country, the elements of future greatness, we have, underlying this system, incipient pauperism, men, women and children growing up and prevented from enjoying the benefits of those blessings which God himself has placed within the control of every man within our country, and I say to-night, and

I speak it seriously—but it may not appear appropriate to introduce a question like this on an occasion of this kind, and that it be too frequently repeated—it is the duty of all Americans recalling the past glorious history of our country and thinking what the future development may produce, it is our duty to prevent on this continent the growth of pauperism and discontent, and this class of people would be mad enough in their fury to pull down the fabric upon which the bases of our liberty and prosperity depend. [Applause.]

It is one of the evils that we have to guard against when we regard the under strata of our social system; there is another social evil which is just as great, which proceeds from another direction. I speak of those aggregations of capital, those aggregations or trusts which not only strike out the very rights of the people, but which destroy substantial competition by unduly and unlawfully increasing and enhancing the price of merchandise in such a manner that while some shall grow richer the balance of this country shall grow poorer. [Applause.]

And now, my friends, in that connection I desire to pay a tribute to the Judiciary of our country, a tribute which the men of the past have urged, and one that I have a right to make because I belong to that class which has not yet won its spurs. I have just put the armor on. I therefore can speak of the warriors who are just taking it off, and I can say for these men who have stood between the conflicts of labor and capital that whether it is the boycott or whether it is the trust they have ever been watchful of the liberties of the people. Our Judiciary have ever been found staunch, steadfast and prepared to deal out justice fairly and evenly under the constitution, and between man and man regardless of the person and regardless of the corporation and regardless of the results. [Cries of "Good! Good!"]

And therefore, my friends, I say to-night, and I have a right to say it, that when we speak of the sword of Washington, when we speak of the pen of Jefferson, we have a right to speak of these and of that glorious courtesy of American judges whose glory and splendor will shine down the centuries, shedding an effulgence over the tide of time as a beacon in the night.

The next toast on the list was "To Our Kindred Trades," and was replied to by the Hon. Levi K. Fuller, of Vermont. "One touch of nature makes the whole world kin."

Levi K. Fuller's Speech.

GENTLEMEN OF THE PIANO AND MUSIC TRADE OF NEW YORK—I accepted your very cordial invitation to be present to-night with peculiar interest and pleasure to myself, because I desire to meet you face to face and to see for myself what manner of men you are that the Esteys have come to do business among in coming here to this great metropolis, and associating with the kindred trades on this island city by the sea.

Mr. President, I discovered in the accent of your speech that it betrays the land of your birth, and I presume that my speech betrays the land of my nativity, for I have left my home among the green hills of Vermont to come to this great city of Manhattan, here to listen to music as the universal language of the world. And if it be true that the builders of these noble instruments have produced an instrument that is enabled to accurately interpret the feelings and thoughts of the great masters, indeed then are you helping on that great event in history that is represented in the sentiment of my toast, "When one touch of nature shall make all nature kin." The great organ in the cathedral, the king of wind instruments, is heard all over the nation, and will pass down through the work of centuries, and the voice of the critics may have the effect of still further improving it.

You, Mr. President, and gentlemen of these allied industries, know the origin—you were present at the development, you have participated in the perfection—of this great system, which is now known the world over as the "American System," and you have been instrumental in making these noble instruments, the piano and the organ, the finest instruments which the world has ever seen or which have been displayed to the admiration of mankind. Hundreds of thousands of happy homes to-day are listening to the sweet tones of the American organ; hundreds of thousands of fully as happy homes are listening to the strains of the piano.

Mr. President, when you said in your opening remarks that the piano industry in this country was only upon the threshold, let me say that this is a truth which stands out bold upon the commercial forces of this country, that cannot be gainsaid or denied by anybody that has looked into and knows the facts as they stand. These facts are as clearly potent in regard to the organ in this country, for I tell you that the organ trade, no matter

what men may say, is also upon the threshold of its existence. Less than 2 per cent. of the inhabitants of this great land are possessors of organs or pianos, and less than 1 per cent. of civilized people of the world are possessors of these musical instruments.

How, then, can it be otherwise than that these instruments should be an element of the household? They shall become like the very elements for which the people shall live! I say, then, and I have a right to say it if these facts be true, the time will yet come, and gentlemen are here who will see it, when these instruments will become not only a necessity in every household, but shall become a necessity with every music loving individual. [Applause.]

If we will really become guardians of history we shall find, as has been said, that the American musical instruments are just upon the threshold of their careers. We shall find, also, that the system of supply was equally as limited as was the market demand. As man has been raised up in all ages of society at home, so now would I raise a banner of Excelsior and march to commercial victory.

There lived half a century ago in the charming little village of Brattleboro, a young man engaged in manufacturing, and he was selling his wares by a system of easy payments, and with the advent of Jacob Estey began the dissemination of the musical industry of America. We find him instituting the modern system of installments. He originated this system of easy payment which has since then been copied into the other trades in this country, and which has since been extended to various trades throughout the commercial world. Whether it has your approval, whether it has the approval of the best minds in commerce, it is not for me to say, it is not for you; it is a fact which stands out as the foremost in the commercial forces, that which no man can deny. I can say to-day, that without that system it would have been utterly impossible for these allied and kindred trades to stand as they do to-day among the leading industries of the land. I have the greatest veneration and respect for all those who are engaged in the musical profession, and I trust, Mr. President and gentlemen, that this trade, that this profession, that this society of artizans, that this aggregation of artists may never be degraded or brought low by jealousy or by time serving.

But allow me to offer one word more in the name of all that is grand and ennobling in our calling, in the name of all the highest emotions of which our being is capable.

Let us be strong and guide ourselves as men, as behooves our high calling, producing those instruments that shall make music that shall go down the centuries till the earth shall connect with the heavens, and then and not till then shall there be a complete fulfillment of the old adage, "One touch of nature makes the whole world kin."

The next toast on the list was "Our Merchants: 'Men, some to business, some to pleasure take,'" was responded to by Mr. C. C. Shayne.

Mr. Shayne's Speech.

MR. CHAIRMAN AND GENTLEMEN OF THE PIANO TRADE—When I responded to the very cordial invitation from your secretary, on last Saturday, to attend this meeting to-night, I was a little surprised to have the invitation include also a request to respond to a toast. The toast to which I am called upon to respond is "Our Merchants," and as a rule our merchants require a little more time in which to make a response. Merchants, as a rule, believe in short speeches. Banquets are often ruined by long arguments, great advertising schemes and all that sort of thing. [Applause.]

I congratulate the piano trade on this splendid gathering to-night, and as an American, with a birthright of liberty as an inheritance, I felt proud of the piano trade last Wednesday going down Broadway. When I saw that magnificent parade, when the piano men came along, we all felt that we were left behind; that the piano men captured the prize. [Great applause.]

This country offers a chance to receive a just reward for his merit after a maker is capable of manufacturing a good piano, and the people soon find it out.

Now, Mr. Chairman, I want to thank you and the committee for the honor you have done me to-night in inviting me to attend this splendid banquet; you have every reason to be proud of it, and as you refer, in your splendid address, to the troubles you had in 1861 up to 1871, I think in the course of the future, when you get acquainted with each other, you will find that there are many good men in the piano trade that you do not now know exist, and my advice to you gentlemen of the piano trade is to organize and have

an association, and have a good one, and if I am invited to the next banquet I promise to prepare a speech which shall be worth listening to.

Next toast "The Younger Generation," Albert Weber.

"Tis now the summer of your youth.

Albert Weber's Speech.

MR. CHAIRMAN AND GENTLEMEN—I fully appreciate the compliment conferred upon me by being invited to respond to the toast "The Young Men of the Day." I am aware that there is a general disposition, especially among the older men, to look down upon the young men of to-day with the profound conviction that they do not amount to a hill of beans, that they have no solidity, no judgment; that their chief ambition is to carry trunks of trees as walking canes, sport high collars that come over their ears, wear trousers either so tight that they cannot sit down or so loose that they look like balloons, monopolize the front seats at all the shows where there is a ballet, to the exclusion of the legitimate owners, the baldheads, and generally to disport themselves in a reckless and frivolous manner.

I find even our worthy Bishop Potter disposed to take the view that the race is going to the devil, and that people are not nearly so virtuous as in the good old days when they wore knee breeches and swore by King George, and, I may add, by way of parenthesis, got drunk at stated and regular intervals of once at least every twenty-four hours. Mr. Chairman and gentlemen, I think the young men of the day are a deeply maligned and slandered body. Pardon me for saying so, but I think young America is all right in spite of Bishop Potter and those who think with him—you all saw the college boys go by last Wednesday and they gave pretty good proof of what I say. Without the dash and spirit and go-aheadness of us young men you old people would go to sleep. We represent the moving force of this great country to-day, and wherever you look you find, as prejudice and antiquated customs give way to intelligence and enlightenment, the young men are coming to the front.

We used to think that a man had to be 60 years old and be crotchety and cross to be fit to be the Mayor of New York; but we are getting wiser, and so to-day we have a young man, Hugh Grant, who has done more solid work for this city in the last 100 days than his predecessors have done—I was almost going to say in as many years. There is an old woman's creed, still believed in by many, that a man has got to be over 40 before he has any judgment and can be trusted with a \$20 bill, and yet I think wherever we look we shall find the real hard, solid work of this country being done by the young men, whether in finance, in the arts, in the manufactures, in politics—in fact, in everything. I know that the young men of to-day can give their elders points in everything and discount them, just as I think our fathers could have done to their fathers before them.

The world moves on, as you will remember it did in Wednesday's procession, and though the sun in its jealousy may dub the world but a bag of wind, it has a motive power strong enough to fill the sails of industry and bring the good ship safely into port. There is nothing like the austere virtue of old age which has long forgotten its youthful follies and peccadilloes. Personally, I do not take much stock in the virtue of old age, which is only virtuous because it can no longer eat, drink and be merry without getting a swelled head and the gout for a month afterward: so, gentlemen, you of this good company who have passed the so-called age of folly, I trust that in future you will amend your ways and treat the young men of the day with due respect and consideration, according them their proper credit for the work they do, and not get out of temper and swear that we are all going to the dogs because we are only doing what you did—and to the very best of your ability—when you were as young as we are.

Mr. Chairman and gentlemen, I call on you to drink to the young men of to-day, who, believe me, with all their faults and follies, with all their foibles and frivolities, preserve in their hearts the same love of honor, of truth, dignity and self respect that their fathers and forefathers did before them.

The following toast was by Mr. Francis Bacon on the "Piano Trade":

"Its honorable record for the century past,
Its glorious outlook for the century to come."

Francis Bacon's Speech.

I think, gentlemen, before I proceed, I may explain why, as chairman of the dinner committee, I should assume this position of making a speech. There is a slight impropriety in the matter and I will explain the

cause of it. After the dinner was conceived we received a great deal of advice as to the manner in which this dinner should be arranged. Some men informed us that we would not have more than ten or twenty men. Another man said that \$5 without wine "is no way to have a dinner." You can imagine the feeling of the committee in this situation, and when the matter of a speech was suggested I said that I would be very glad to do all in my power to aid the committee.

To-night we celebrate a double centennial, the foundation of the glorious republic and the foundation of the piano trade in this metropolis. We all know that Washington was inaugurated President in 1789, but perhaps we do not know that the piano trade was established in this city by John Jacob Astor, a man whose financial credit reached to the millions.

* * * * *

An old German proverb says, "Look not inward, but outward; not backward, but forward; not downward, but upward." To-night, gentlemen, we may extend a hundred congratulations. Let the honor to our trade in the past and its glorious prospect in the future inspire us with new force, that we may be worthy of the opportunities before us. "A man who has no music in himself is only fit for treason, stratagem, falsehood." Let no man trust such a person.

Mr. Steinway's Toast.

Mr. Steinway then rose again and said: Gentlemen, I have just been informed that Mr. Haring would like to say a few words and bring a toast to "the silent workers in the piano trade." Said toast will be the concluding one this evening, and before he responds to it I will propose a brief toast.

When, last Wednesday, in the grand procession, the piano trade, with its 3,000 men, its three fine music bands, its splendid float, its flags, banners and emblems, its splendid marching, created such an agreeable and general sensation all along the line, I am sure that all your hearts swelled with pride, as did mine. What is it that rendered this evening's harmonious, pleasant, gathering possible? It is the fact that on the occasion of the procession all the piano firms faithfully carried out what they agreed to, namely, that each firm, with its employés, did simply form part of the whole, grand piano trade of the city of New York; that no attempt at aggrandizing or seeking notoriety, or undue advertising by any one piano house should take place. Each and every firm connected therewith has nobly and faithfully performed its part of that agreement; hence, although your committee of arrangements had but a few days' time to get up this splendid gathering and dinner, we have all passed one of the most pleasant evenings of our lives, and not one word has been said or spoken to mar the harmony of our meeting.

Let us, therefore, drink to the success of both last Wednesday and this evening; let us firmly resolve that once every year the piano trade and the kindred trades and their friends may meet in harmonious, social gathering. Only good can come from it, as to-night we have become personally better acquainted. We will meet again in good fellowship, and we will all make up our minds that, after all, the piano and organ trade and kindred trades are a lot of good, decent fellows, who will follow the maxim "Live and let live." There is room for all of us in this great, prosperous country, and, in fact, for a few dozen more. [Long and tumultuous applause and general enthusiastic response.]

W. D. V. Haring's Speech.

The distinguished gentlemen who have preceded me in this evening's festivities have been so powerful in their responses to the toasts assigned them that I am reluctant and diffident, particularly in view of the masterly manner with which they disposed of the subjects and the oratory displayed by them.

The honor which you, Mr. Chairman, and my friends have conferred upon me in assigning me so honorable a place on this occasion and so important a theme is so great that I cannot refrain from paying at least a small tribute.

I consider the compliment in no sense a personal one, but an honor to the distinguished name of the firm of Albert Weber.

I belong to that class who are known as the silent, or unheard of, workers—a class who bear the same relation to business that the rank and file of an army does to the officers.

We toil in the battle of life like the soldier in the battle of war—and fall "unknown, unhonored and unsung."

While it is true that in every great enterprise the head

or leader gets all the blame, he also gets all the credit, and generally all the emoluments.

His work is but the expression of the sum total of all the efforts of those under him.

Look at the great army of toilers in the world of industry of whom one never hears, and without whose labor, and particularly without whose reliability and honesty, no enterprise would be possible.

Take our own trade for instance. Look at the great houses in this line and observe that while one is striving for medals and honors, another—for 101 out of a possible 100—is disporting himself in the gay capitals of Europe, others constantly increasing their bank accounts, the same plodding, steady, loyal, silent worker is ever at the post of duty.

How many houses to-day owe their success, to a large extent, to this great body of silent workers?

Let us, Mr. Chairman and gentlemen, look a little further, and view for a moment our kindred trades.

What force permitted a thriving city to be built in a wilderness in the central part of this State? I shall not attempt to answer.

To the gentleman, however, whose views on "profit sharing" and the great problem of the equalization of labor and capital have made his name famous in both hemispheres, I offer my congratulations in having as fine a body of faithful silent workers as any establishment in the world.

Our trade may feel proud of the exalted position it holds in the musical as well as the social and political world.

I see in this banquet room to-night gentlemen who have been especial favorites in the White House, as the President's guests.

Another who was the chosen representative of this glorious nation to Great Britain, bearing with him a trophy from America to that immortal name and person, William E. Gladstone.

Another, a young man, whom it was seriously contemplated to make mayor of this great city, and who, should his life and health be spared, may yet grace the gubernatorial chair.

But, Mr. Chairman and gentlemen, I will not detain you with making allusion to the celebrities whom we have with us, but to the silent workers I would say: Let us emulate the example of those who have attained that prominence to which they are so justly entitled, and in which they shine so conspicuously, appreciating more than ever before the possibilities and opportunities for the humblest of us in this land of generous and unbounded freedom.

Additional Letters of Regret.

FROM PRESIDENT HARRISON.

EXECUTIVE MANSION,
WASHINGTON, D. C., April 27, 1880.

The President directs me to state that he regrets his inability to accept the invitation to be present at the Dinner of the Piano Trade of New York on Monday, May 6, 1880.

SECRETARY.

FROM GOVERNOR HILL.

EXECUTIVE MANSION, ALBANY, April 26, 1880.

Governor Hill presents his compliments to the Piano Trade of New York, and regrets that other engagements at Albany already made compel him to deprive himself of the pleasure of accepting its invitation for a dinner on the occasion of the centennial celebration of Washington's inauguration on Monday, May 6.

FROM MAYOR GRANT.

MAYOR'S OFFICE,
NEW YORK, May 6, 1880.

Mr. Wm. Steinway, Committee, &c.: Gentlemen—I regret exceedingly to have to inform you at this late hour of my inability to accept of your hospitality this evening on the occasion of the celebration of the centennial of Washington's inauguration by the Piano Trade of New York. The event this evening was one to which I had looked forward with the most pleasant anticipation, and my regret is therefore the more keen. My health, however, is at this time far from the best, and I am compelled to content myself with the expression of my best wishes for a most enjoyable evening for yourself, your associates and your guests.

I have the honor to be, sincerely yours,

HUGH J. GRANT, Mayor.

FROM JUDGE DUGRO.

THE DOUGLAS, 103 East Sixteenth-st., April 29, 1880.

Mr. R. M. Walters, Secretary:

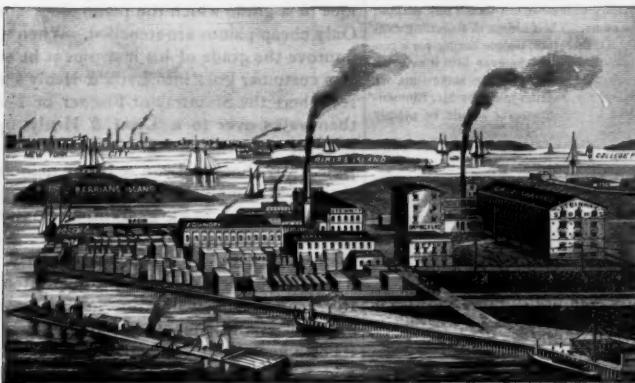
Mr. B. H. Dugro regrets that a previous engagement prevents his acceptance of the kind invitation of the Piano Trade of New York for May 6.

—We regret to learn of the affliction of Mr. G. W. Warren, of Evansville, Ind., who is suffering from the effects of a recent stroke of paralysis, which his physicians say may possibly cost him his eyesight.

STEINWAY & SONS,

The Most Extensive Piano Manufacturers in the World.

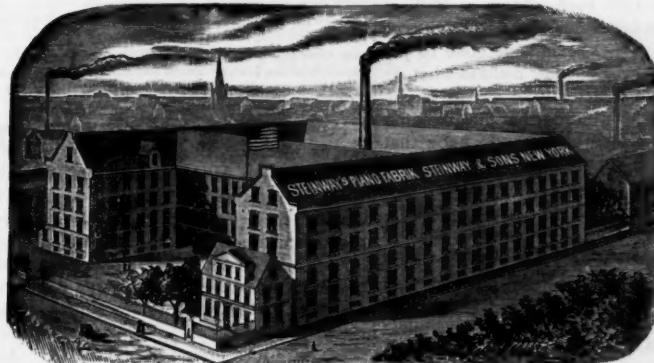
ESTABLISHMENTS IN AMERICA AND EUROPE.



STEINWAY & SONS' PIANO CASE AND ACTION FACTORY,
FOUNDRY, METAL WORKS, DRYING KILNS,
SAW MILL AND LUMBER YARDS,
At "STEINWAY," ASTORIA, Opposite 120th Street,
NEW YORK CITY.



STEINWAY & SONS' PIANO-FORTE FINISHING FACTORY,
Fourth (Park) Avenue, 52nd to 53rd Streets,
NEW YORK CITY.



STEINWAY'S PIANOFABRIK.
Steinway & Sons' Branch Piano Factory and Warerooms, St. Pauli,
Neue Rosenstrasse, Nos. 20, 21, 22, 23 and 24,
HAMBURG, Germany.

This extensive establishment was founded by Steinway & Sons in 1880, in order to properly supply the large and constantly growing demand for Steinway pianos throughout Europe, and to prepare the instruments for the humid European climate, Hamburg being a free port and unrivaled point of distribution.



STEINWAY HALL
and Pianoforte Warerooms, with adjoining building,
containing the Office. Nos. 107, 109 & 111 East 14th Street,
extending through to 15th Street, between Union Square
and the Academy of Music, NEW YORK.



STEINWAY HALL
with Concert Room and Steinway & Sons'
Pianoforte Warerooms, with the adjoining
building, containing the Office, Nos. 15 & 17
Lower Seymour St., near Portman Square, W.,
LONDON, England.

STEINWAYS IN SCANDINAVIA.

A FEW weeks ago our Copenhagen correspondent, in the course of a letter reporting the successful tour of Franz Rummel, the great pianist, through Denmark, spoke as follows of the Steinway concert grand which Rummel is using:

The Queen of Denmark, herself an excellent pianist, repeatedly expressed great admiration of the magnificent Steinway, the mechanical parts of which she had explained to her. The King showed also special interest in this wonderful instrument, the more so as it was the first time a Steinway was publicly heard in Copenhagen.

We can now supplement this with the latest news from Stockholm, where Rummel was no less successful and triumphant than in Copenhagen, and where he gave four concerts, one of which was a private rehearsal before the Royal Court of Sweden. Our correspondent says that on that occasion King Oscar, one of the most musical monarchs that ever reigned, "took the greatest interest in the Steinway grand piano and its mechanism, of which the third pedal especially attracted his attention. The King then seated himself at the piano, in order to try the pedals in person, and he declared himself enchanted with the effect of the sustaining pedal and the wonderful tone quality of the entire piano."

In this connection it will be remembered that King Oscar, when he was still Crown Prince of Sweden, addressed to Messrs. Steinway & Sons a letter, dated Stockholm, January 29, 1868, in which he refers to the safe arrival of a Steinway concert grand for the concert hall of the Royal Academy at Stockholm in the following manner:

Nations and countries have their geographical limits, which certainly have their historical reasons and may have their actual necessity. But social intercourse and friendly feelings are international; they extend far beyond these limits, and will do it more and more every day with the progress of civilization. Art is essentially cosmopolitan—its realm knows no boundaries.

Your beautiful instrument has, of course, by its noble qualities, excited general admiration at the solemn yearly meeting of December last, when it was heard for the first time, and it will, I am sure, in a very effective way benefit the instruction on the piano at our conservatory. The Royal Government has, at my request, pleased to decree you the National Gold Medal, bearing the inscription:

"ILLIS QUORUM MERUERE LABORES," and the Royal Academy has, in its first general meeting this year, by unanimity called your Mr. Theodore Steinway to take a place as a member of its honorable congregation. Believe me, sirs,

*Yours most sincerely, OSCAR,
Prince of Sweden and Norway.*

INFORMATION FOR TRADE EDITORS.

ALTHOUGH we do not see the necessity for publishing a trade paper in Chicago when THE MUSICAL COURIER has a branch in that city which so thoroughly covers the news of the West in general and Chicago in particular, yet we have watched with much interest and appreciation the establishment and growth of a paper which we are pleased to designate as our esteemed contemporary, "The Presto." It is a pleasant relief to find coming into music trade journalism a weekly edited by men who possess brains and journalistic instinct, and who, having something to say, say it in a graceful but terse way. When "Presto" differs from THE MUSICAL COURIER on a point, it does not find it necessary to resort to sophomorical invective against us, as do some trade papers, but states its case in good English and in plain words.

When its editors shall have learned something about pianos and organs and something about the shibboleth of THE MUSICAL COURIER, "The stencil must go;" when they shall have learned the difference between personal journalism and the expression of the opinion of a paper according to the policy of that paper; when they have come to know these things and some others, we are inclined to think that "Presto" will truly be a desirable acquisition to the ranks of trade journalism. At the present time its editors write as well as they know, but if they knew more they would write better.

A quality which is much to be admired in "Presto" is that when its editors find they do not know some particular point in the trade they do not work off their ignorance in a turgid philippic, as has been the custom

among our contemporaries, but step right up and ask for information. And of course, as they evidently sincerely wish to learn these points of the business, they apply to the highest source in the following manner:

THE MUSICAL COURIER is ever raking the stencilers fore and aft. "Presto" believes in uttering the whole naked truth or else in being silent, and we quite appreciate the consistency of the Courier's attitude. No firm handling stencil pianos is free from its editor's shafts. John Jones & Co. are told with as much boldness as John Smith & Co. that to recognize the stencil is derogatory to the dignity of their honorable house. In this connection we would like to ask our friend Blumenberg's candid opinion upon a point or two. A house like that of Lyon & Healy, for instance, is supposed to be as far above suspicion as heaven is above the New York Tombs jail. No one doubts that their endorsement of any instrument is their proof of the goodness thereof. No sane man, knowing the reputation of Lyon & Healy, would question the value of any article recommended by them. Almost any person entering the store of Lyon & Healy and wishing a medium price and quality of instrument would buy without hesitation any piano bearing their name. Their object in stenciling cannot be to deceive, but to guarantee. If, therefore, people caring for a certain kind of piano find it in the warerooms, of whatever firm it may be, and boldly endorsed by them, where's the harm? At the same time we thoroughly appreciate and approve of the position taken by Mr. Blumenberg when he insists that the name of its manufacturer should be plainly visible upon every piano.

There are, however, other forms of stenciling than that against which THE MUSICAL COURIER is waging so gallant a war. Supposing that the valiant Marc were laid by the heels in the penitentiary on account of some unfortunate libel—an event that would fill us with the most poignant grief—and that his editorial chair were occupied *pro tem.* by someone else, say by the brilliant and lively Hall. As the COURIER, in common with some of its contemporaries, does not believe in signed articles, the public might be led into the error of thinking that Marc edited his paper and wrote its articles in jail, whereas, as a matter of fact, Hall's would be the all guiding brain, Marc taking his little vacation, unhampered with editorial cares, at the expense of a grateful and appreciative public. In such an event would not Blumenberg be a stenciler of Hall's goods?

In the first place, thanks for the kindly recognition of THE MUSICAL COURIER's impartiality and consistency. Then let us begin with the last paragraph of your questions and answer that first, so that you will see the inapplicability of your comparison. THE MUSICAL COURIER is not run on the one horse plan of a personal paper in which one or two men air their opinions and sign their names to each paragraph, and every article that appears in the trade department of THE MUSICAL COURIER does not necessarily emanate from the pen of its trade editor, any more than the editorials in the New York "Sun" are written altogether by Mr. Chas. A. Dana. THE MUSICAL COURIER has in mind not only the dissemination of news of current events interesting to the trade, but it also has in mind the improvement of the instruments manufactured and the methods of conducting the mercantile branches of the business, and it has above all the ambition and the intention to dig out that cancer in the body of the piano and organ industry—the stencil fraud. THE MUSICAL COURIER has well defined policies as to all events occurring in the field of its usefulness, and, the paper being laid out on these lines, it is only necessary that the name of its trade editor should appear at the head of its columns, and that he should edit, but not, perforce, write, all that appears in the trade department.

The opinion of THE MUSICAL COURIER is the opinion of THE MUSICAL COURIER, and not of an individual. So that even in the event of the imagined occurrence of which "Presto" speaks, THE MUSICAL COURIER might still continue. Thanks, though, for the anticipatory grief, but bear in mind that such editors as William Lloyd Garrison and Edmund Yates and Henry George and Labouchere and William O'Brien have gone to jail for their opinions, and if ever anyone dislikes what we say about the stencil fraud sufficiently to put us in jail, why, we are willing to fight it out on that line, to suffer for the good cause, and we will be happy to know that we have struck the evil in such a sore spot. A paper proves itself a force when it is sued for the expression of its opinion.

Now for your other point. It is the custom, and has always been the custom, for reputable makers of pianos to put their firm name on the front of the piano, and in most cases to have it cast in the iron plate. This name indicates at a glance by whom the piano was manufactured, and according to the standing and reputation which a manufacturer has achieved this name establishes to the customer the grade. The ground that is taken and held by THE MUSICAL COURIER is that every piano should bear the name or trade mark of the firm that makes it. You agree with us, "Presto," on this point, but we don't stop there, we add that no piano should bear a forgery on its face; that any piano the stencil on which does not indicate, or indicates falsely, its manufacturer is a stencil fraud piano, and the Legislature of the State of New York agrees with us.

Fraud is "deception deliberately practiced with a view to gaining an unlawful or unfair advantage; artifice by which the right or interest of another is injured; an act or instrumentality by which unfair or unlawful advantage is sought to be gained deceitfully."

Just run over these definitions and apply them to the making and selling of stenciled pianos and see if each

one doesn't fit the case, and then, if you want some more, just turn to your Websters or your Worcesters and you'll find that each and every definition comes in pat when you speak your honest opinion about the traffic in stencil fraud pianos. It doesn't matter a rap to THE MUSICAL COURIER whether the firm coming up for discussion is Messrs. Lyon & Healy or Messrs. Anybody & Somebodyelse. What is wrong in a little manufacturer or dealer is wrong in a large manufacturer or dealer, only in greater magnitude. It is wrong for Lyon & Healy to sell a piano stenciled Lyon & Healy when they don't make that piano, and it is particularly wrong with a house of their standing and reputation, since it necessarily impresses the customer with the idea of a grade which the piano does not come up to. Only cheap pianos are stenciled. When a man begins to improve the grade of his instrument he stops stenciling. If a customer goes into Lyon & Healy's warerooms and sees there the Steinway or Fischer or Pease pianos and then walks over to a Lyon & Healy upright, do you imagine that the salesmen makes it a point to explain right away that the Lyon & Healy piano is not made by them, but simply bears their name as you, "Presto," state so naively, "as a guarantee." Why not "guarantee" the legitimate makes as well? Why select this instrumental bastard to be particularly "guaranteed." The firm name is sufficient guarantee for whatever they may be responsible for in their legitimate makes. Why not run this piano, which they now stencil, under its own name and let it take its chances as to "guaranteeing," as the others do? Why stencil Lyon & Healy on it? It doesn't make it intrinsically any better.

But it does make it worth more money in selling it: the customer thinks it is made by them, and knowing their name and general reputation he thinks it is better than it really is, and they get more money for it or they wouldn't do it. And this is "deception deliberately practiced, with a view to gaining an unlawful or unfair advantage," &c.; so say Webster's Dictionary, the Legislature of New York State, and THE MUSICAL COURIER, three high authorities.

This is only one of the phases of the fight that THE MUSICAL COURIER has been carrying on for years, and the passage of the recent law, now in force, is one of the best results it has earned—of which, more later. If you want any more points—if you want to ask any more questions about anything in the trade, "Presto," just speak up and we will answer you, always courteously and to the best of our ability.

DO NOT CALL THEM NAMES.

WE regret to see our highly esteemed contemporary the Chicago "Mendicator," a paper that has done such good work in its support of stencilers and also of frauds in the music trade, publish the following anarchistic editorial:

Parasites.

There are three parasites in the piano trade in Chicago, namely, John M. Smythe, Alex. Revell and S. Strauss. Their business is ostensibly tin pans, kettles and furniture, but they keep a few pianos to stall trade with and catch those not posted in the business, and who, as a general thing, pay too high prices for the goods. On the other hand, a legitimate manufacturer who sells these parasites pianos should be boycotted by the trade. In nine cases out of ten, however, after a manufacturer has dealt with these parasites he has found it almost impossible to place an agency with a respectable house afterward. This is as it should be, only there should not be an exception as far as the retail trade is concerned.

People who deal in pans, kettles and furniture have just as much right to buy and pay for and sell pianos and organs as the "Mendicator" has, the editors of which did the same thing, although we do not know whether they ever paid Swick or Carter for the pianos they purchased from them. The Chicago furniture houses will be able to sell pianos just as long as the piano manufacturers (who, by the way, advertise in the Chicago "Mendicator") are willing to sell pianos to them. Why should a piano manufacturer who sells to these furniture houses be boycotted? And how is he to be boycotted unless the "Mendicator" begins the boycott by refusing to advertise the piano manufacturers who insist upon selling their pianos to furniture houses?

The "Mendicator" is wrong again. Neither should that intellectual mouthpiece of music trade journalism call people who do not agree with it such a name as "parasite." Calling names is the last resource of a stupid boy or an ignoramus, and it also indicates the existence of spite, and then it also degrades music trade journalism to find such a term used in the otherwise vacuous columns of our hypnotic contemporary. Do not call names!

—Messrs. D. H. Baldwin & Co. will handle the Decker Brothers, Haines and Fischer pianos in their new branch at Findlay, Ohio, which has just been opened.

STEINWAY & SONS,

MANUFACTURERS OF

GRAND,
SQUARE

—AND—

UPRIGHT



PIANOFORTES.

The recognized **Standard Pianos** of the world, pre-eminently the best instruments at present made, exported to and sold in all art centres of the globe, preferred for private and public use by the greatest living artists, and indorsed, among hundreds of others, by such as:

RICHARD WAGNER,
FRANZ LISZT.
ANTON RUBINSTEIN,
HECTOR BERLIOZ,
FELICIEN DAVID,
CHARLES GOUNOD,
AMBROISE THOMAS,
THEODORE THOMAS,
A. DREYSCHOCK,
STEPHEN HELLER,
ADOLPHE HENSELT,
ALFRED JAELL,
JOSEPH JOACHIM,

RAFAEL JOSEFFY,
MORIZ ROSENTHAL,
CONRAD ANSORGE,
THEODORE LESCHETIZKY,
FRANZ RUMMEL,
A. MARMONTEL,
WILLIAM MASON,
S. B. MILLS,
J. MOSCHELES,
ALBERT NIEMANN,
NICOLA RUBINSTEIN,
CAMILLE SAINT-SAENS,
ANTON SEIDL,

W. TAUBERT,
RUDOLPH WILLMERS,
AND BY MESSMAMES
ANNETTE ESSIPOFF,
ANNA MEHLIG,
MARIE KREBS,
ADELINA PATTI,
ETELKA GERSTER,
TERESA TITIENS,
PAREPA-ROSA,
MINNIE HAUK,
EMMA JUCH,
&c., &c.

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Warerooms: Steinway Hall, Nos. 107, 109 and 111 East 14th Street.

EUROPEAN DEPOTS:

STEINWAY HALL,
15 Lower Seymour Street, Portman Square, W.,
LONDON, ENGLAND.

STEINWAY'S PIANOFABRIK,
St. Pauli, Neue Rosen-Strasse, 20-24,
HAMBURG, GERMANY.

"JOURNALISM VERSUS BLACK-GUARDISM."

In an article which appeared in a stencil trade paper of last week under the above heading many misstatements are made about THE MUSICAL COURIER which those interested in such matters may like to look over with us. The heading is not our own, for it is not in our style, but is reproduced so that the article may be identified. The first count in our arraignment is this:

The constant attacks on reputable firms, such as the Millers of Boston, continue in the COURIER.

The list of such firms is a long one and is being constantly added to. It is absolutely composed of those who refuse to advertise in and support the COURIER.

Now this sheet claims to represent the trade and to give the trade news. We will show very quickly that it does so in no sense of the word. Let us take the record for the past 60 days.

THE MUSICAL COURIER has never yet attacked "the Millers of Boston," nor has THE MUSICAL COURIER ever attacked the Miller piano. What we have done is simply this—and anyone who will refer to our back files will see our position at a glance: "The Millers of Boston" issued an advertisement in which they stated in plain English that "in one period of 10 years not a single day passed without the Miller piano being used in a concert." As this statement accompanied their assertions that the Miller piano had been played upon by all of the leading artists and at the chief orchestral concerts, it was intended to put the Miller piano in an exalted position which, however good an instrument it may be, it had not earned.

Other manufacturers by the expenditure of thousands of dollars and by hard work and the merit of their pianos have attained the place which the Millers claim simply by their own assertion, and THE MUSICAL COURIER does not propose to stand idly by and allow such false impressions to go abroad without an effort to get at the truth in the matter. We asked the Millers for proofs of what they claimed; we asked them in what concerts their pianos had been used in these 3,650 days, and they answer through their organs that for four months a Miller piano was used every day at a "concert" on a Sound steamer running between here and Boston.

We have never had any disagreement with "the Millers of Boston;" we have never printed a word against them personally; we have never run down their piano: we have simply said that they should not make claims that they cannot prove and that we would not print, and which are calculated to affect the sales of other makers by putting the Miller piano in a false position. This we say again, and if the stencil sheets can make a few dollars once in a while by saying, at the dictation of "the Millers of Boston," that we are "horrid men" and that we are "real mean" to be so unkind, &c., why, let them go ahead. It doesn't worry us and it doesn't worry anyone in the trade except "the Millers of Boston."

Why don't you print that stencil law?

Here's the next:

Surely one of the most important events in the trade lately has been the failure of Mr. Scanlan. One of the editors of this paper went to Boston, saw Mr. Scanlan within three days of his assignment, and in consequence we have published the facts right along.

The COURIER published no facts whatever, but made a disgraceful attack on Mr. Scanlan, alleging that his failure was due to his having made stencil pianos.

THE MUSICAL COURIER published the first news of Mr. Scanlan's assignment on Wednesday, April 17. It will be remembered that the notice of the assignee, Mr. Godfrey Morse, was issued in Boston on Monday, April 15, dated Saturday, April 13, and the first copies of the circular reached New York and reached THE MUSICAL COURIER, as a creditor, on Tuesday, April 16, when our forms were already on the press. The files of our paper show that we published the news first, however, and that we spoke of Mr. Scanlan and his misfortune in the most kindly terms. On April 20 the stencil sheet in discussion came out and had some details of the assignment taken from the Boston and Texas daily papers (and not credited) which had become public after our issue. They said nothing more kind of Mr. Scanlan than we had said, because that was not possible. In our issue of April 24 will be found all the news in the matter up to that date. Our trade editor when in Boston obtained all the latest information, and we published on May 1, the day of the creditors' meeting, a statement of assets and liabilities furnished us by Mr. Scanlan himself, together with an account of the case so far as it had then developed. This present issue will speak for itself in the matter.

Why don't you print that stencil law?

Next—

One of the most interesting events in the piano trade was the centen-

nial exhibit of Messrs. Steinway & Sons. It was not a matter of individual interest, it was a matter of general interest.

An exhibit which contains the first pianos ever made by Steinway & Sons, contrasted side by side with their magnificent productions of to-day, should certainly command recognition from a paper which like the COURIER has been loaded down with benefits from the Steinways. But not one line did the COURIER write.

And this comes from the man who in all of his previous disastrous newspaper ventures has sought to create the impression that this paper was the property of Steinway & Sons. He repeatedly published statements that it was purchased with Steinway money and run in Steinway's interest. He even went so far as to try to get up a boycott of THE MUSICAL COURIER by trying to form a movement in the trade against what he called the "Steinway-MUSICAL COURIER combination." Does this look as if there was ever such a combination? Doesn't this show again how ignorant this man is, to make such statements, knowing at the time that they were absolutely untrue, and then to turn now and scold THE MUSICAL COURIER because it doesn't print enough of Steinway? Funny, isn't it?

While the COURIER maligns and abuses the leading dealers in the country, such as Lyon & Healy, D. H. Baldwin & Co., W. W. Kimball & Co., Ludden & Bates and others, the ——— has two commissioners on the road engaged in sending long descriptive reports of the trade from the leading centres, showing how the business is being everywhere urged with enterprise and industry and giving credit and a kind word wherever it can.

THE MUSICAL COURIER has never maligned or abused Lyon & Healy, D. H. Baldwin & Co., W. W. Kimball Company or Ludden & Bates. THE MUSICAL COURIER has been for years conducting a crusade against the stenciling of pianos. In this connection the above firms have been deserving of our censure and they have suffered it. Let us look at the result. Messrs. D. H. Baldwin & Co. now advertise their pianos "made for D. H. Baldwin & Co.;" the W. W. Kimball Company, we are informed, are not going to stencil their new pianos, and Ludden & Bates have dropped their old tactics. Lyon & Healy will come into the fold in time, because they will find that it doesn't pay them to keep on sinning.

Why don't you print that stencil law?

The COURIER has been ready to heap abuse on the Chickering's and on Mr. Gildemeester. It devoted columns to them, issue after issue. But when a bit of legitimate trade news concerning the Chickering's came along, the COURIER, as usual, missed it.

The ——— got it and was the first to announce the purchase of the business of E. G. Newell & Co. by the Chicago Cottage Organ Company. Surely the entrance of a firm like the Chicago Organ Company, a concern with a capital of nearly three-quarters of a million of capital, into the ranks of the wholesale and retail dealers in pianos and organs is "Trade News," and trade news with a vengeance.

Yet the COURIER missed it.

When it did hear of it through the ———, it remained silent.

Why?

It thought the publication might do the Chickering's some good.

THE MUSICAL COURIER has never abused Mr. Gildemeester or the Chickering's. We did devote columns to Gildemeester, because, as he has in his hands the destiny of a great piano institution, he and his methods, or lack of methods, were and are still of interest to the trade in general. We said nothing against Chickering & Sons or the Chickering piano; what we discussed was Gil's way of doing business. What we said of him a year ago we are willing to repeat to-day, with the additional conviction gained in that time. Gildemeester is not a man of large enough mental calibre, of wide enough experience, to be at the head of a concern like Chickering & Sons. If you want the proof of it compare the number of pianos they make now with the number they made before he became manager; go to Boston and see the Chickering factory men spread around in the different shops, write to Bradstreet's or Dun's, or rather go to their offices; they won't issue printed reports in such cases. But what's the use of enlarging upon it? Everybody knows it. The first official news of the sale of E. G. Newell & Co. to the Chicago Cottage Organ Company was printed in THE MUSICAL COURIER of April 24, page 334, first column. The agency of the Chickering piano in Chicago has been held in the past 10 years by as many different firms, about one change a year. If the editor of the stencil sheet thinks that it does Chickering & Sons "some good" to have these facts paraded in the press, it is only another instance of his ignorance.

Why don't you print that stencil law?

Two weeks ago the COURIER announced that Messrs. Gourlay and Currier, of Mason & Risch, of Worcester, manufacturers of the "Vocalion," were in New York and that it would shortly publish their plans.

That very week the ——— not only published their plans, but a full statement of the condition of the business.

When Messrs. Gourlay and Currier, of Mason & Risch, were in town they called at our office and informed us that they had given an "ad." to the stencil sheets, for which each of them had promised to write up an article, but that as the editors of THE MUSICAL COURIER were the only ones in trade journalism who knew anything about the mechanical construction of musical instruments, they wanted our trade editor to write a technical

article about their product. Arrangements were perfected, and when in Worcester last week the vocalion factory was visited and the instrument examined. An account of this will be found in another column.

Why don't you print that stencil law?

The town of St. Johnsville, N. Y., decided to erect a new factory for Messrs. ——— and to assist them in their enterprise. The COURIER knew nothing about it, but the news was fully given in the ———, so that even Messrs. ——— themselves were surprised.

We fail to see why we should notice the movements of an insignificant firm that at the present day has not even a factory. They do not advertise in THE MUSICAL COURIER and are of no importance any way, so why should we keep their name before the public as we do those of our regular advertisers?

Why don't you print that stencil law?

The Schomacker Piano Company, of Philadelphia, opened a branch house in Chicago. The COURIER, according to its own report, has a whole staff of officials out in Chicago, but it knew nothing of the event, which was first published in ———.

While this appears on one page of the stencil sheet, on the next page there is reported the following:

Colonel Gray, of the Schomacker Piano Company, says he has no reason to complain. He does not care to talk of the Chicago matter, for he says it is not decided yet, and he himself does not know.

Nice editing, isn't it? Our Chicago letter of to-day states that the Schomacker Piano Company, of Philadelphia, will not open a branch house in Chicago. See letter. A great deal of fuss and bombast over nothing, isn't it?

Why don't you print that stencil law?

A new bank, the Union Square Bank, was opened right under the COURIER's nose, and it knew nothing about it.

A new gentlemen's furnishing goods store is being fitted up directly opposite to us, and across the street is a little boy in a big show window blowing bubbles with a patented pipe, which is for sale inside. The trees in Union-sq., which we can see from our windows, are becoming a beautiful green. The bronze statue of Lincoln on our corner is much improved in appearance since it was cleaned for the centennial celebration, &c. We publish these items because we are sure they will interest the trade at large, particularly in Boston and in places west of the Mississippi.

Why don't you print that stencil law?

When William Knabe died the COURIER paraded its deep sorrow because one of its editors had been to school with him, but his grief did not permit him to do the dead more honor than to copy the account of his life and funeral from the Baltimore "Sun."

The Baltimore "Sun," printed in Mr. Knabe's own city, is better qualified to give an account of his life, his death and his funeral than the perambulating ignoramus who signs his name to the above paragraph. We took from the Baltimore "Sun" facts, and gave the "Sun" credit for them, too. The stencil editor gushed out some faked up reminiscences false on their very face. Our trade editor did go to school, in Baltimore, with Mr. William Knabe, and they grew up together. It is better to go to school in Baltimore, and to say that you did, than it is to lie about having been to college in Oxford, when you were never even in the town.

Why don't you print that stencil law?

When Mr. Scanlan determined to make his business into a stock company and invite his men to take stock, the ——— published the news again in full. A week later the COURIER began to hear of it.

THE MUSICAL COURIER was the first trade paper that contained the announcement of Mr. Scanlan's intentions as to the New England Stock Company. See the files.

Why don't you print that stencil law?

Mr. James, one of the best informed men in the trade, took a two-months' trip all over the West and Northwest. The COURIER, on his return, did not notice him, but the ——— published a column of most interesting matter, in which valuable points regarding the general condition of business over the country were made.

Mr. Albert Weber went as far as San Francisco and back. The ——— published an interesting account of his trip. The COURIER contented itself with announcing the fact of his return a week after he was in his office.

Again we must state that THE MUSICAL COURIER is not conducted on the lines of personal journalism. If Mr. Weber or Mr. James or Mr. Anybodyelse had accomplished any important changes on their trips we should have them duly recorded. We noticed when Messrs. Weber and James left and when they returned, and that was the extent of our interest and the interest of the trade in the matter. Manufacturers as a rule do not like to have their movements made public; they do not like to have their competitors informed of where they are seeking trade.

Why don't you print that stencil law?

When Theodore Steinway died all the COURIER could do was to borrow a "cut" of the dead man and bodily republish an article from an encyclopaedia ten years old. The ——— issued a special supplement, with an original article of nearly nine columns, and accompanied it with a portrait made for the purpose, which was universally pronounced to be the best published.

The death of Mr. Theodore Steinway occurred on a Tuesday morning, and THE MUSICAL COURIER heard of it a few hours after its occurrence. We were then on the press, but held back to get in the

important news, and as there was no time for an original article we republished from the "Encyclopædia of Contemporary Biography" a sketch of Mr. Steinway's life, which was authentic and which had been accepted and approved by both Mr. Steinway himself and his brother, Mr. Wm. Steinway. On the Saturday following the stencil sheet came out with a lot of inane gush, which it has regularly on tap for obituary notices, and which must have appeared additionally ridiculous this time, following as it did the most uncalled for, untrue and ungentlemanly attacks on the very man who now was lauded to the skies. But, then, that's what the stencilers call journalism!

Why don't you print that stencil law?

When Alfred Dolge was honored by an invitation to go to Paris by Mr. Herbert, representing the French Government, and show his various economic plans for the amelioration of the condition of the working class, the *Courier* was the first to publish the fact and to discuss it as it merited. A week later the *COURIER* followed us with "silence."

Mr. Dolge has told us that the publication of this article in the stencil sheet did him a great deal of harm. Mr. Dolge specially requested us to make no mention of the matter and we respected his wishes.

Why don't you print that stencil law?

Mr. Wulsin, of D. H. Baldwin & Co., when he was recently in New York stated that a combination of a few of the leading Western houses who would refuse to buy a dollar's worth from any house that patronized the *COURIER* in any shape, way or form, would soon bring matters to a crisis.

Mr. Wulsin never said anything of the sort. Mr. Wulsin is a good friend of THE MUSICAL COURIER, and besides a personal friend of its editors. This is a deliberate lie on the part of the stencil sheet, and if they can get an indorsement of it from Mr. Wulsin, which shall prove it to be true that he did speak so of THE MUSICAL COURIER, we will give \$100 to any charitable institution in New York. Let the stencil sheet appoint a man, we will appoint one, and let these two select a third. Let the evidence be then presented to them, and if they decide against us let them select the charity.

Why don't you print that stencil law?

And so we might go on with the other paragraphs, but it is tiresome. The whole gist of the matter is that the stencil editors don't know anything about pianos, don't know anything about the piano business, and they are so hopelessly in the hands of stencil fraud manufacturers that they don't dare even to publish without comment the most important law that has ever

been passed as affecting the piano business in this State. On March 20 THE MUSICAL COURIER published the law making it a misdemeanor, punishable with fine or imprisonment or both, to stencil or to deal in stenciled pianos. This is of more importance than the opinions of a traveler as to the general condition of the country, laying aside all newspaper reports. This is of more importance than the little personal gossip about insignificant individuals published at so much per line, and not very much either.

In the stencil sheet's issue of last week, the trade department contained 292 inches of matter, of which over one-third was matter taken from other papers and credited. Add to this the clippings from THE MUSICAL COURIER, and not credited, and you will find only about one hundred inches of original matter, and that written by men ignorant of their subjects. Because they are ignorant of pianos and the piano business they resort to personality. What we think of that is best told in an opinion expressed by us some time ago, as follows:

Probably one of the greatest evidences of a provincial and narrow mind is the pleasure some piano manufacturers take in seeing every little act of their private life chronicled in some so-called music trade paper. If their sister-in-law gets a new set of store teeth straightway an item appears informing an anxious public that the esteemed sister-in-law of the well-known piano manufacturer, Mr. Bogglewood, has been purchasing a consignment of hardware, &c., or if Mr. Bogglewood's baby teethes successfully, lo and behold! there appears a great upsurge in the trade department of some music trade journal hungry for news.

Now, this is all ridiculous, and is exactly what makes the average trade sheet ridiculous in the eyes of the daily press. It may be well enough for a provincial newspaper to record that the day before yesterday Sol. Hayseed raised the biggest squash in Podunk; but for a journal which pretends to represent the valuable interests of a great industry, such as the piano trade is, it is belittling and absurd. Besides, after all, no one cares to read about these petty domestic details—what brand of cigars so-and-so smokes, whether his teeth are plugged with gold or zinc, or whether he parts his hair in the back or says his prayers before or after rising. All these things, we maintain, do not interest serious men of business, and should first be laughed at, and if ridicule has no effect then they should be severely frowned down.

One stupid blanket sheet contemporary, after throwing up its hands in holy horror at the venality and the brazenness of the daily press, proceeds in the very same number to retail filthy scandal and nauseating commonplaces about people who do not interest the piano trade in the least. Facts, gentlemen of the music trade press, are what we want, and not idle vaporizing about your own insignificant personalities.

THE MUSICAL COURIER gives just about twice as much trade information every week as this stencil sheet, and it gives good, fresh, intelligently edited news, with editorial opinions of men who know whereof they speak. There is the same difference between THE MUSICAL COURIER and the stencil sheet as there is between a

proper size, perfectly made, expensive upright, in good taste and of the best quality, and a great, big 5 feet 3 inch stencil abortion, with a mansard roof and looking glasses and brass ornaments. Which do you prefer? And again—

Why don't you print that stencil law?

STENCIL ON THE WING.

FOR years past we have called attention to a peculiar stencil operation conducted all over the country by a firm of the name of Wing & Son, New York. There is no piano factory in this city known as the Wing or the Wing & Son factory.

We have recently received a number of circulars entitled "Wing & Son Pianos." It does not state on these circulars that the firm manufactures these pianos, although persons not familiar with the methods of stencilers will naturally suppose, reading the circular, that Wing & Son are piano manufacturers, for it says, for instance, "house established 1868."

One of the addresses is Forty-third-st., west of Tenth-ave. The only institution in the line in that neighborhood is the factory of Weser Brothers, and that is the very place where the so-called pianos of Wing & Son are manufactured.

The same circular also states "uncased piano fortés specialty, &c., secured by a patent, &c." We sent to Washington and secured a copy of the patent which is before us, and it claims improvements for finishing and regulating upright pianos, independently of the varnish portions of the case. Also other minor improvements.

Now, to get to the gist of it. Weser Brothers deliver the interior, such as the back, sounding board, plate and the stringing complete, to parties who buy these uncased pianos through Wing & Son: in fact, one of the cuts on the Wing & Son circular is the cut of an upright of Weser Brothers. It can, therefore, be seen that this is a stencil transaction, and under the laws of the State of New York the parties engaged in it run the risk of being prosecuted. Once more we warn persons in this State engaged in selling, making or exhibiting for sale, stencil pianos or organs, and request them to be kind enough not to forget that THE MUSICAL COURIER has given them ample opportunities to avoid the difficulties that menace persons who conduct business contrary to the law of this State.

THE

BEHR PIANO

— HAS BEEN AWARDED A —

GOLD MEDAL,

The First Award of Merit,

— AT THE —

MELBOURNE CENTENNIAL EXPOSITION.

The Award was made January 31, 1889.

Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron, and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but it had not the least effect on the Pianos.

PIANO MEN IN CLOVER.

The Venture of R. S. Howard, the Piano Man.

FROM the very commencement of human life there has been a constant struggle—first among the few, and then among the masses—to obtain the necessary food to sustain existence. Plentiful crops were seized upon and devoured, and the waste and decay and consequent famines have cost millions of human lives by the terrors of starvation and wars waged for food. At the dawn of civilization we find that one of the first acts of the wiser ones was the collection and storage of overabundant crops to meet the demands of the multitude in time of crop failure and want. In ancient Egypt great granaries were established for the laying up of corn and grains in the times of abundance, and the possession of these savings of nature's bounty was always an element of power and the means of cruel exaction on the part of those in control of these necessities of life. Then as men progressed there began an effort, which has never ceased, not only to save up the products of the field—which, kept with ordinary care, will remain in a normal condition—but to preserve the flesh of animals, game, fish and fruits. We have no record of the experiments of the Egyptians in this latter direction beyond the evidences they have left us in the embalmed bodies of their dead, by a process the details of which have not as yet been revealed. That the Egyptians did attempt to preserve their animal food products we can only conjecture from our knowledge of the conditions under which they labored and the high state of progressive civilization which they attained.

When the world as exhibited to man's knowledge became larger through conquest and discovery, and certain portions, as America and Australia, from their natural conditions, came to be the food producing centres from which the manufacturing and densely populated districts of the globe must draw their sustenance, the problem resolved itself into the question of the preservation of life sustaining supplies, that they might withstand the effects of the time which must elapse in ocean transit from continent to continent, and that advantage might be taken of overproduction, in that supplies could be held in a normal condition to offset the consequent underproduction, and thus equalize the amount of material on the market year after year. Ice has been resorted to for the keeping of perishable articles in transit, and millions of dollars have been spent in experimenting in and perfecting apparatus by which meats, fruits and vegetables can be rescued from decay for a reasonable time. Fortunes have been wasted in a hitherto vain effort to protect animal and vegetable matter from decomposition; but it has remained for an American, and a piano man, to discover a compound which promises to solve the great problem by destroying the bacteria of disintegration and assuring the preservation of all perishable food substances for an indefinite period. Mr. W. H. Daniels, formerly with Messrs. Estey & Camp, of Chicago, is the inventor of a powder, the gases from the combustion of which will effectually arrest decomposition in flesh, fish, fowl, eggs, cider, water, fruits, vegetables and flowers.

A gentleman prominently identified with the music trade for many years and known all over the country, Mr. R. S. Howard, has been the chief projector of the New York company, and a stock company has been organized with a capital of \$1,000,000, in Chicago, known as the "Egyptian Food Preservative Company," with branch or tributary companies in other large cities, the principal of which is located in New York city, where Mr. Howard makes his headquarters, at No. 9 West Fourteenth-st. Mr. R. S. Howard is known among his friends to be a man of cool judgment and of rather a conservative disposition, who would not enlist his abilities in a project unless he thoroughly believed in it and saw an opportunity to make money thereby. Mr. Howard informs us that he is not permanently out of the piano business, indeed, he was one of the mounted marshals in the piano division of the recent centennial civic parade, but he intends devoting his entire attention to the "Egyptian Food Preservative Company" until he has disposed of the various State rights and special rights which the company has for sale and placed the institution in active working order, when he will return again to the piano business, simply enjoying the dividends on the large block of stock which he holds. The process has been attracting a great deal of attention in the press and having been brought to the notice of London capitalists a syndicate was immediately formed in England which has purchased certain foreign rights. As our readers have doubtless become acquainted with the details of the matter through their daily papers we only append some extracts from opinions of the English press, which speak for themselves, and form a basis for congratulations to Mr. Howard from his many friends in the trade.

("Financial World," London, England, January 12, 1880.)

THE PRESERVATION OF FOOD.

AN IMPORTANT NEW PROCESS.

The food question is beset with many difficulties. To keep the balance of supply and demand on something like an equality is the problem which has to be solved. A glut of any kind of perishable food means enormous waste. Only this week we read of an enormous catch of sardines, a delicacy which always commands its price. Yet in this instance, as in many others, advantage could not be taken of the bountiful supply, and the fish, which if all could have been preserved would have brought profit to the

merchant and low prices to the consumer, had simply to be sacrificed as manure. This is a common occurrence on our own shores with regard to herrings and sprats, and this waste of food is accompanied by a still worse evil. Fishing villages which should be the centre of thriving industries remain in a condition of stagnation, poverty and semi-starvation simply because there is no means of preserving fresh fish economically to enable it to remain in perfect condition for two or three days during the process of transmission to the consumer. To enlarge upon this aspect of the food question would be a waste of words, because everybody knows it, and everybody would be glad if a remedy could be found. It is the same with meat and vegetables. The freezing process has done much in regard to the first, but the freezing process has its drawbacks, and besides being expensive is liable at times to failure. Hence a preservative system which is rapid, cheap and effectual would be a boon to mankind, the value of which could not be overestimated.

These qualities are claimed by the patentees of a new invention for their process, and so far as we could judge from our inspection of what has been done their claims are well founded. On the occasion of our visit to the temporary showrooms in Queen Victoria-st. we found a most varied selection of perishable articles, all of which had been treated by the process, and all as fresh and sweet as they could possibly be. An enumeration of some of these articles will speak for itself. We saw canvas back ducks which had been killed four months ago, a fat goose which went the way of all geese 22 days previously, a loin of pork which had been hanging for 19 days, eggs still fresh, though kept for periods varying from 21 days to 10 months, and eels, whiting and soles preserved a fortnight ago. Oysters, though opened 12 days, retained all their flavor; a pineapple, one of the most unstable of fruits, had its perfume and showed no signs of rottenness, yet its purchase took place more than a fortnight ago, while a ham which had arrived in a process of decomposition, as certified by the curers, was a testimony to the antiseptic qualities of the preservative, since the decomposition was arrested and the meat smelt perfectly sound and good. The process is not merely confined to solids. We saw milk which had been kept 20 days and which gave a cream when being agitated, showing that its properties and constituents remained unaltered.

The peculiarity of this preservative is that the materials treated remain almost unaltered to the eye, and require no special care beyond hanging up in the ordinary way. The fish need only be treated as the fishmonger treats the fish which he buys from market; that is, watered once or twice a day to keep moist. The joints, poultry and game need be hung up only. Indeed, the patentees claim, as regards meat, that carcasses treated by their process can be conveyed by ship without the risk of bruising, a contingency which has been guarded against in the case of frozen meat. While on this point we may mention we saw the hindquarter of an ox and a whole sheep which had been treated by this process, and it was noteworthy that, although the day was moist and muggy, the surface of the meat was dry and firm to the touch. The only difference we could detect between the fresh and preserved samples was that there was a slight tendency to bleaching; the flavor remained the same, as we found by trying an oyster which had been opened several days. Another peculiarity, we are assured, is that the preserved food when cooked still retains its keeping qualities, and if so this will be an immense gain.

As to the process itself. Briefly speaking, it is, we learn, the expulsion of air from every vessel and cell, no matter how minute, in the article to be preserved, and the substitution of an antiseptic vapor, which acts as the preservative. As to what this vapor is we offer no opinion. The preserving chamber consists of an air-tight cabinet divided into an upper and lower portion. The upper portion, which is much smaller than the lower, is divided into three divisions. In the centre division is placed the preservative, and in the other two blocks of ice to regulate the temperature. In the lower and larger portion of the cabinet are hung the articles to be preserved.

The preservative is a powder of a yellow hue, tasteless, but having the aroma of cinnamon. Three plates of this powder were soon lighted and placed in the proper chamber, which, like the others, is practically air-tight. The process which went on was this. The powder burned so long as there was any oxygen to support the flame. This abstraction of oxygen necessarily produced a vacuum and any particle of air contained in the articles of food was also extracted. The vapor of the preservative, being extremely heavy, descended into the chamber below and gradually permeated the food, an operation which took from two to more hours, according to the size. This, we were assured, constituted the whole process, and certainly it appeared simple, logical and economical.

(London "Sunday Times," January 13, 1880.)

LIKE A FAIRY TALE, BUT TRUE.

If Rider Haggard, stepping out of the pale of heroic romance to discuss the domestic economy of some of the possible and impossible people he had written about, had given us as a triumph of utilitarian science illustrative of an invention that kept the food of his fictitious country fresh in all weathers and under all circumstances until it was required for the table, he would have considerably handicapped the probabilities of his story in the minds of most of his readers. What more valuable, what more unlikely, than an invention that defies decay in meats, fish, fruits, eggs, everything we eat and drink? Science has adapted ice to the arrestment for a time of those natural changes in foods which make them uneatable; but the best of the ice methods are of a limited character, and beef and mutton coming from Australia, packed under the most ingenious and successful of freezing arrangements, collapse quickly on landing, and if the weather is muggy the dealer must sell on the day of landing, and the cook dare not delay an hour in preparing the soddened joints with which an economical housekeeper provides him. But imagine a country where food is always fresh, no matter how old; fancy the pleasant condition of housekeeping where mutton, poultry, fish and fruit, under a perfectly harmless treatment, is as good as on the day it was killed, caught, or plucked, three or four, or even five, six and eight days afterward; imagine the possibilities of profit to fishermen, who can take weeks and weeks to bring their "takes" to market and still deliver them fresh; imagine the convenience and economy of buying "perishable" goods when they are plentiful, and being able to keep them fresh any reasonable length of time; picture to yourself a dinner, the menu of which is prepared to-day, but which need not be cooked for a month; give your fancy full play, and think of England in possession of these advantages. Fact is, indeed, stranger than fiction. We have this week seen the results of experiments which give us all these privileges and more, and next month at the Continental Hotel a number of gentlemen will sit down to a luncheon, the whole of the viands at which will be as sweet and pure and "tasty" as if they had been nearly fresh the day of cooking, and yet they will be a month old. This will apply even to the flowers which decorate the table.

Many gentlemen, scientific, medical, journalistic and of the higher trading classes have been inspecting experiments in this matter and witnessing results for some time in the neighborhood of the Mansion House Railway Station, and a very prosaic gentleman of considerable scientific attainments described them to us as "like incidents in a fairy tale." So were some of the yarns about electric sugar; but there is no mysterious upper room in the business, no secret shoot, no eccentric inventor whom his dupes are afraid of; all is plain, straight and simple as regards the food preservative. The treatment lasts three hours, the cost is small, the result is more than marvelous; and when we say that 30 bullocks as dead meat can be treated for exportation for as many shillings and can then be sent over the seas as ordinary cargo without special rooms or special care, the possibilities of the colonial food trade will be understood. Our visit to science's latest and most remarkable laboratory in Cannon-st. was

only a casual one, we had no invitation and we did not make our call with any view of writing on the subject, but as a matter of news and as a step in the march of practical science it seems to us to offer to our readers a more interesting piece of news than the fact that one of the greatest and most important problems of the age has been solved.

["Financial News," London, March 27, 1880.]
FOOD PRESERVATION.

Yesterday afternoon a large company was entertained by the Food Preservation Company, Limited, at the Hotel Continental, S. W., at luncheon, consisting entirely of viands which had been preserved for periods varying from three to eight weeks by means of the company's process. The repast was thoroughly enjoyable, and it was the general opinion that the flavor of the edibles proved little, if any, deterioration from their original condition. The menu comprised sardines, salmon, soles, saddle of mutton, sirloin of beef, fowls, vegetables and dessert, even the fruit having been subjected to the company's process. Mr. W. J. Cordner presided.

Mr. Herman Dodge, M. P., having to leave early, was called upon to speak at the conclusion of the repast and said he had made a test of the process, treating food under lock and key, and was highly satisfied with the result. Two pheasants, shot by a friend of his on December 28, had been so treated. One he ate three days ago, finding it in excellent condition, and the other he produced for the inspection of the company.

The chairman stated that by means of the American patent which the company had purchased food could be preserved so as to be brought from the most distant parts of the world, and find a market here, unadulterated in character. The guests had no guarantee that the food they had eaten had been treated by this process, but the company would give them such guarantee at any time. They could procure any food they liked, buy the ingredients, put it into a case, and keep it as long as they liked, and that would verify the company's claim that the process would do all that was professed. [Applause.]

Mr. K. F. Bellairs said he had at first looked upon this process with fear and trembling, but found the result as perfect as preservation could go. The mutton they had eaten had been hung for six weeks, but had all the flavor it had when killed, and the fat was certainly preferable to what it would have been in the ordinary way. He had never tasted a cauliflower as good, and the grapes had actually got the bloom. He proposed the health of the chairman and the Food Preservation Company, Limited, which was heartily drunk.

The chairman briefly expressed his acknowledgments.

Mr. Wheaton, a representative of the American patentee, explained that the food being placed in an air tight chamber, the preservation was promoted by the burning of a powder consisting of sugar, sulphur, sassafras, nitrate of potassium and cinnamon. There was nothing injurious in it, and there was that in it of which scientists knew nothing. They had beef three months old, and in America he had seen chickens a year old. He had lately eaten eggs laid last May which were as good as when produced.

Major Fisher testified to the value the process would be to troops on the march.

Sir Charles Clifford said he had never tasted better fowl or mutton than those viands showed to-day. They were beautifully fresh and tender. As director of a large shipping company, he remarked that the process would be an undoubted benefit to the shipping interest, because it would provide good food in an inexpensive manner, requiring no special fittings beyond an air tight chamber.

Major Leslie said everything he had eaten to-day was absolutely perfect, and the inhabitants of this island owed a debt of gratitude to men who introduced a process by which vegetables and meat could be brought from abroad, perfect and fresh, to the table.

Mr. Bowden further explained that by means of the process putrefaction could be stopped and the portion of a joint unaffected rendered fit for food.

The chairman stated that samples of food, after undergoing the process, had been submitted to Dr. Hassell and other chemists and declared fresh and wholesome. He added that the company did not intend to invite the public to take shares, but aimed to prevent waste and to supply food at a cheap rate, and would be satisfied with a reasonable profit.

The company shortly afterward separated.

["Pall Mall Gazette," London, March 28, 1880.]

A NEW METHOD OF FOOD PRESERVATION.

Has there been at last discovered a simple, effective and cheap preservative for food? We were yesterday afternoon invited by the Food Preservation Society to luncheon at the Hotel Continental, when the menu consisted of articles from a fortnight to a month old which had been treated by their patented process. From the fish to the pineapple served for dessert, the saddle of mutton and the cauliflower, the roast beef and kidneys, the chicken and the salad, and the other items were all of an age which would have rendered them worthless in the ordinary course, but in this instance they were prime, tender and well flavored. The inventor is one Daniels, of Chicago, and we are told that the system has been thoroughly tested in America, all kinds of food being kept sweet and wholesome for months together. The process is now being introduced into this country by the Food Preservation Company, at the head of which is Mr. Cordner, of the firm of Russell, Cordner & Co. The virtue lies in a compound composed of sugar, sulphur, sassafras, nitrate of potassium and cinnamon. This powder, which is perfectly harmless to the taste, is placed at the top of an air tight chamber in which the food to be treated is hung.

On being ignited the compound evolves a heavy gas, which falls to the bottom of the chamber and destroys the oxygen, whereupon the light goes out. The meat is allowed to remain in the chamber for several hours, more or less, according to its nature, and on being taken out it can be exposed to the atmosphere for weeks, or even months, without any sign of decay. It may become dry after several weeks, but it does not putrefy. We are told that food treated in this way has been submitted to scientific experts and authorities on food, and they are agreed as to the result, although they cannot explain the chemical process by which it is effected. Mr. Dodge, M. P., who was present at the luncheon, had a brace of pheasants treated at the end of December. He kept them in his larder under lock and key until three days ago, when he took part of one and found it excellent. The other he produced for examination. Other gentlemen bore similar testimony. Even eggs and milk can be preserved in this way, and fish, after having a bath in water impregnated with the gas, remain fresh for a week or two. In addition to the scope for the preservation of food at home, Sir Charles Clifford, who spoke at the gathering, anticipates that it will revolutionize our colonial dead meat trade, as the costly ice chamber system will be superseded. The cost of preserving by this process will not be more than 1 shilling per head of cattle. The company does not propose to make any appeal to the public for capital, sufficient being subscribed privately to work the patent.

("Nottingham, England, "Daily Express," March 27, 1880.)

A number of Members of Parliament and other gentlemen interested in scientific matters lunched to-day upon meats and fruits from three weeks to a month old. They were confessedly martyrs to the cause of the majority and doubtless made their wills before adventuring upon a possible service. But while they sat down prepared for a catastrophe they soon found themselves rejoicing. It appears that America, which is the natural forcing ground of all that is good and bad, has invented a process for preserving meat by fumigation, thus providing against the most destructive properties of the food preservation methods at present in existence. The secret consists of a vapor evolved from certain ingredients burned in a

chamber, which replaces the existing refrigerators. To say more would be to trespass into a region of inquiry not open to the outsider. But the whole thing was extremely interesting. The *saumon froisé à la Norvegienne* was, like the *filets de soles*, 18 days out of its native element. The saddle of mutton and the roast beef of Old England—tender, succulent and native of the soil—were a month old. There were some delicious kidneys three weeks old, and the age of the salad, vegetables and fruits was of the same antiquity. Yet everything was fresh, pure and, if anything, improved in flavor.

It is claimed for the invention that it both matures and preserves the flavor while arresting decay and preventing putrefaction. Verily, the proof of the pudding is in the eating, and the honorable and literary connoisseurs—the latter of whom included several such severe epicures as Mr. Joseph Hatton and Mr. Beattie Kingston—proclaimed the pudding to be unexceptionable. It appears that meat thus treated will remain edible for a very long time, and may be exposed to any temperature up to 110° Fahr. All that would eventually happen to it is the evaporation of 75 per cent. of water, which uncooked beef contains. It cannot go bad even when cooked. Eggs, notwithstanding the shell, are equally penetrable to the process, which has been in operation in two hotels in Bath for some time and which is the property of the Food Preservation Company. A little while ago a dinner was given, the meats and fruits of which were 40 days old. The invention is intended for domestic and hotel use, as well as for the use of butchers and large purveyors of meat and fish and game.

In addition, the most flattering notices have been published in such representative papers as the London "Weekly Bulletin," the "Lighthouse," a marine journal; the "Porcupine," "Shipping Gazette and Lloyd's List," the "Western Daily Press," Newcastle "Daily Chronicle," "St. James' Gazette," "European Mail," Manchester "Evening News," the "Yorkshire Post," Cardiff "Mail," the "Citizen," "Court Circular," the Gloucester "Journal," Chatham "Observer," the "Umpire," the Bristol "Times and Mirror," the "Echo," the "Scotsman" and "Society."

In addition to the English company, which is styled the "London Food Preservation Company, Limited," and the parent company at Chicago, Mr. Howard has succeeded in establishing a New York company, controlling the State of New York, with a capital stock of \$150,000, shares of which are being held at par; a Pennsylvania company, with headquarters at Philadelphia; an Iowa company at Des Moines, and an Ohio company, with headquarters at Cleveland.

Interesting experiments are being conducted in New York, all of which have been so far very successful. One of the most novel uses to which the process has been put is the embalming of cadavers. A body was thus treated at the morgue here over a month ago and has been kept in a hot room since that time, and the New York papers state that it is still in perfect condition. The treatment of eggs is being tested by a large firm who have shipped a quantity to South America. Oranges have been treated and are found to remain firm, juicy and sweet, and parties are now negotiating for the State of Florida, so that they may take advantage of a glut in the market and hold the stock for future use. Oysters in bulk

retain all of their good qualities after treatment. Hides have been fumigated and sent to distant points for tanning. Cider remains sweet, as does milk and water. As a disinfectant it has proved to effectually kill the germs of disease in hospitals. In fact, the uses to which it can be put are apparently limitless, and Messrs. Daniels and Howard have in their hands the means of making a great fortune, and, being genuine piano men, they should be congratulated by the trade.

The Trade.

—Mr. Charles H. Steinway returned from Bermuda on Sunday with his family.

—The new music and musical merchandise store at San Diego, Cal., is conducted by Mrs. Marie Rossi.

—A Philadelphia organ builder is considering the project of establishing an organ factory in St. Paul, Minn.

—A quarterly dividend of 3 per cent., payable May 1, has been declared by the Mason & Hamlin Organ and Piano Company.

—One of the men injured on Friday at the railroad crossing accident at Philadelphia was John F. Myers, a piano salesman. He was bruised severely.

—We understand that Messrs. Lyon & Healy, of Chicago, are handling the Lester piano, made in Philadelphia. Does it bear the Lyon & Healy stencil?

—The new style upright, which is 4 feet 10 inches high, made by the Schubert Piano Company, has an entirely new scale and one of the most attractive upright cases that we have seen for some time.

—The Troy "Times" says that the Piano Action Company at St. Johnsville has rented rooms until the factory can be built. The company is putting in machinery and will soon commence work.

—Capt. W. F. Donovan, of Newark, N. J., who perfected several important electric inventions, has just patented a chart to simplify the study and reading of music. It is considered to be a clever idea, and it is based on the kindergarten system.

—Mr. Haynes, representing Newman Brothers, the Chicago organ manufacturers, will remove his offices at 24 Union-sq. to the floor above and use the lower floor entirely for wareroom purposes. Mr. Haynes may make a trip to St. Petersburg, Russia, this summer.

—The Wiley B. Allen Music Company bought recently the lot and building in which they are located, at 211 First-st., and will soon add another story to the building, so as to enlarge their business. The agencies for several new pianos and organs are to be located with them, and their general

stock of musical instruments will be more than doubled.—Portland "Oregonian."

—George Barrett has established a manufactory for banjos at Union Course on property lately purchased of Benjamin W. Hitchcock. It has already given the young men of Woodhaven a genuine banjo fever, says the Brooklyn "Times."

—The A. B. Chase Company, of Norwalk, Ohio, inform us that Mr. H. P. Mowry, who has been making a tour of their Eastern agencies, returned home on Saturday, April 27, and is confined to his bed by an attack of typhoid pneumonia, which, the physicians report, will keep him indoors for some weeks. Mr. Mowry dropped in to see us a few weeks ago and seemed to be in the best of health.

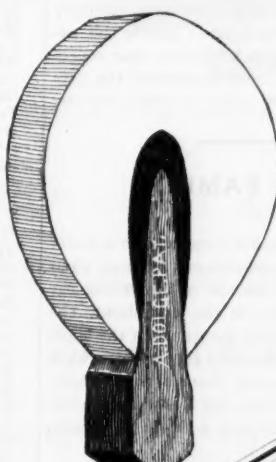
—The change in name from the Brown-Densmore Company to the Brown-Barron Company does not signify that Mr. Jas. Densmore has withdrawn his support from that recently organized Chicago firm. He has been elected president of the company, with Mr. D. C. Roundy as vice-president, Mr. Julius N. Brown as secretary and manager, and Mr. E. R. Barron, a relative of Mr. Densmore, as treasurer.

—Frank H. Cushman, who was arrested in Denver, Col., by Detective Parker, April 8, for the embezzlement of \$1,200 from his employers, Ira N. Goff & Son, of Providence, was arraigned in the Sixth District Court of that city Monday morning. The arraignment was quietly made at the bar and Cushman pleaded not guilty, waived examination, and went to jail in default of \$500 for his appearance before the next term of the Court of Common Pleas.

—Electricity, which has for some time past aided the organist materially in his work by operating the pipe valves and pumping the organ, has now been called upon to do a further and most interesting work in connection with the piano. It already records the performance of a player, as in the Carpentier melotrope and melograph, but the latest advance in its application is said to go so far even as to sustain, increase and diminish the sound. These improvements, which are said to have been devised by Dr. Eisenmann, of Berlin, are supplemented by a still more remarkable effect, namely: The changing of the timbre of the instrument so that it approximates from the sound of the violoncello to that of the piccolo. This evidently is a remarkable achievement, and will put in the hands of the piano player an instrument which will come near to the organ in its range of quality. It seems evident that the attraction of magnets exerted upon a vibrating string at different points may induce such overtones as to change its normal timbre, but it remains to be shown to what extent this can be done without interfering with the purity of the tone.—"Electrical World."

PIANO:

Felts,
Music Wire,
Sounding Boards,
Hardware,
Leather,
Tools,
Tuners' Specialties.



PATENT HAMMER COVERING MACHINE.

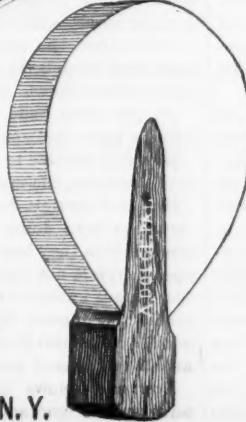
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ALFRED DOLGE,



ORGAN:

Felts,
Leather,
Rubber Cloth,
Hardware,
Tools,
Reed Board
Lumber.



NEW YORK:

No. 122 East 13th Street.

FELT AND SOUNDING BOARD FACTORIES, DOLGEVILLE, N.Y.



THE VOCALION.

Manufactured by Mason & Risch, of Worcester, Mass., and Toronto, Canada.

FOR many years past efforts have been made and experiments—some of them very costly—have been going on, all looking toward the production of an instrument that should supply a place between the reed organ as known to us and the better grade of pipe organ.

The vocalion is the instrument that supplies this place. Messrs. Mason & Risch, of Worcester, Mass., and Toronto, Canada, are among the manufacturers of pianos in the Dominion of Canada. They have recently purchased the Vocalion plant, on the strength of which they have issued the following circular:

MASON & RISCH, VOCALIONS,
WORCESTER, Mass., May 1, 1888.

In the latter part of the year 1888 we purchased the patents, trade marks, plant and material of the Hamilton Vocalion Organ Manufacturing Company and the New York Church Organ Company, and since that time have been carrying on the manufacture of the Vocalion organ upon new and improved lines.

Having had many years' experience as manufacturers of high-class pianos, as well as considerable experience with the Vocalion in the Canadian market, we have been enabled to introduce many changes and improvements in the mechanism, tone quality and general construction of the instrument, and now offer the trade a Vocalion organ possessing the highest degree of excellence yet attained in every detail of construction, with the confidence that its merits will secure a large and ever increasing demand from the music loving portion of our people.

We intend to place the instrument on the market through the agency of the live houses in the trade, and therefore we take this means of bringing the Vocalion under your notice. We shall adhere to a uniform scale of retail prices, and in this respect, as well as in regard to territory, shall thoroughly protect our agents; and as the Vocalion organ is without a rival for churches, chapels, chancels, choral societies, Sabbath schools, lodges, musical assemblies, as well as for the home, and all professional and amateur organists, we make no extravagant claim in stating that the Vocalion organ agency is to-day the most valuable agency that can be secured by any firm in the trade.

Agencies and business management will be under the direction of Mr. J. W. Currier, who will be happy to furnish further information as to the instrument, prices, terms, &c., should you desire control of the Vocalion for your section.

Mr. J. W. Currier's New York address is 18 East Seventeenth-st.

They refer in the above circular, in a general way, to changes and improvements they have made in the mechanism, tone quality and general construction of the vocalion.

At a recent visit to the factory, in Worcester, we spent a day in investigating these changes, and they certainly reflect great credit upon the ingenious mechanics and investigators in sound who have succeeded in producing some rather marvelous effects with the instrument.

The vocalion represents a reverse principle in its air supply, in that it pumps its air by means of a pressure instead of a suction bellows. Other organs with pressure that have come under our fingers force the air through the spaces between the keys, as every player can feel while playing. By means of an improved valve mechanism, the air passing through the reed chambers in the vocalion escapes without this sudden forcible pressure and is also more equally distributed.

But the chief object aimed at by the manufacturers of the vocalion is in the direction of tonal development. Their instrument is so constructed that they are already commanding an immense volume of tone. The latter advantage is gained through large reed chambers that act like sounding boards in their sympathetic vibration with each individual reed. This system is so perfect that the carrying quality of the tone is sufficient to fill the largest chapels, churches and hall rooms. The tone of each individual set of reeds possesses that desirable carrying quality that gives it a more distinct character at a distance from the instrument than near it. One peculiar set of reeds cannot be distinguished from the open diapason of the pipe organ, and another set is so distinctively pipe like in character that we venture to say that experts cannot distinguish it from a pipe tone. The 2 feet and 4 feet pitch tones are splendid imitations of the pipe organ mixture stops.

In the two or three manual vocalion with the two and a half octave pedal base, some of the most attractive combinations in registration can be made. Solo passages, unique in tone and color, and we might say kaleidoscopic, can be rapidly effected with pianissimo obligato so soft and delicate, and at the same time penetrating to a distance, that the most fastidious admirer of the pipe organ must be satisfied thoroughly.

As will be seen in the above circular Mr. J. W. Currier, a gentleman who is thoroughly acquainted with the music trade and musical profession in America, has charge of agents and other matters regarding the vocalion. Mr. Currier has been a lifelong student of sound and tone phenomena in their relation to musical

instruments. He has been investigating tone especially for twenty odd years and his theories are now finding practical vent in the newly modeled vocalion. He has reduced them to such a practical point that he is now ready to show dealers and the trade generally a vocalion about the size of reed organs, incased in oak or other fancy woods, that will be a surprise even to people who have handled musical instruments all their life. The particular question of tone texture has been thought of such value by Mr. Currier that he in conjunction with Morris S. Wright, a practical expert, who is superintendent of the factory, has arranged an experimental department in which they will be able to decide exactly what tone quality or texture is to be created for any given reed. The results of some of these experiments are now found in some of the sets of the new vocalion. Mason & Risch manufacture their own reeds for the vocalion, and yet they have brought their experiments down to such a degree of perfection that they can produce some of the most remarkable musical effects, not only with their own reeds, but with what is known as a trade reed, a reed made in quantities in reed factories and sold to organ manufacturers.

This shows that it is not only the reed but the method of applying air to it and the mechanical attachments and surroundings that affect it in this instance so differently than in the ordinary manner. The possibilities, therefore, of the vocalion are not limited to any particular position that may be given to it as an instrument for small churches, chapels and halls. It will be chiefly as a purely musical instrument that its great value will become apparent, and for this very reason, and because it is endowed with novel tone effects in addition to the volume and power of the instrument, the vocalion will become popular at once with the musical people that hear it and necessarily, as a consequence thereof, to the music trade.

The large three bank and two bank instruments are similar in size to the reed instruments of that class, while the vocalion with one bank and with the ordinary blow pedals is of various sizes, from that of the small upright piano to the large.

The price at which the instrument can be sold at retail is \$725 to \$800, about half the price of pipe organs of the same capacity. It must also be remembered that climatic changes do not affect the free reed and that consequently no tuning is required for the vocalion.

Messrs. Mason & Risch will soon distribute territory to the better class of houses who are to handle the vocalion in future, and we suggest to dealers who reflect upon getting a valuable instrument to address the firm and get the samples that will soon be ready for the trade.

THE SAME FAMILY.

A MUSIC trade editor publishes a letter from a dealer who complains of manufacturers raising their prices on a small pretext, and instead of answering the correspondent or commenting on the complaint, the trade editor again displays his ignorance of the trade by inserting the following glittering generality, which, if it were not so pitiful coming from a trade paper, would be ludicrous. But he does not know any better and dismisses the whole question in a single paragraph. Here it is:

Our good friend seems to forget that during the past 10 years the piano dealers and not the piano makers have made the money.

How must this strike such firms as Briggs, Emerson, Everett, Hallet & Davis, Ivers & Pond, Vose, Estey, Mathushek, Knabe, Behning, Behr Brothers, Decker, Gabler, Haines, Hardman, Hazelton, Kranich & Bach, Newby & Evans, Pease, Sohmer, Steinway, Steck, Wheelock and others? How many firms have stopped manufacturing pianos during the activity of THE MUSICAL COURIER the past 10 years? Outside of a few firms there have been no failures and but few temporary embarrassments in that time.

On the other hand, how many new firms have come into the piano manufacturing business?

How is it possible to separate the two main branches of the business, the manufacturers and the agents?

How is it possible for the dealers to make money, as they have been doing in the past 10 years, by selling pianos which they buy from manufacturers, and yet the manufacturers not make money too? Why has the annual output increased from about 30,000 in 1878 to about double that number in 1888? Do manufacturers continue in a business from which they do not make money and still increase it nearly 100 per cent. in 10 years?

Everyone knows that the editor who wrote that paragraph is ignorant of the first principles of piano

construction and now he seems anxious to parade the fact that he knows nothing about the business. If this sort of thing keeps on we shall begin to believe that when he called his own brother an ass he for once spoke the truth. Do you see that?

They Were Here at the Centennial.

AMONG the large number of piano and organ men who visited New York during centennial week were:

Lasher, of Rome, N. Y.
Thomas, of Danville, Pa.
Unger, of Reading, Pa.
Irvine, of Macon, Ga.
Heilig, of Washington, D. C.
Peek & Hockman, of Asbury Park.
Bent, of Chicago.
Fuller, of Brattleboro.
Estey, of Brattleboro.
Taplin, of Estey & Bruce, Philadelphia.
Sanders, of Baltimore.
Muller, with Sanders, of Baltimore.
Bruce Clark, with Estey & Camp, St. Louis.
Newell, of Dubois & Newell, Findlay, Ohio.
Gibson, of the Weaver Company, York, Pa.
Denison, of Arcade, N. Y.
Dunbar, of Corning, N. Y.
Fischer, of Philadelphia.
Oscar Newell, of Baltimore.
Keidel, of Wm. Knabe & Co., Baltimore.
Krell, of Boston.
Ramos, of Richmond, Va.
Tyler, of Boston.
Flaherty, of Boston.
Moses, of Richmond.
Foster, of Marion, Ohio.
Denton, Jr., of Denton & Cottier, Buffalo.
Porter, of Lima, Ohio.
Miller, of Troy, N. Y.
Hepper, Jr., of Hepper & Son, Philadelphia.
Spaulding, with Bacon, of Wilkesbarre, Pa.
Eddy, of Providence, R. I.
Driggs, of Waterbury, Conn.
Mingle, of Williamsport, Pa.
Limeback, of Salem, N. C.
Droop, of Washington, D. C.
Steinert, of New Haven, Conn.
Schilling, of Oswego, N. Y.
Bradley, of Atlanta, Ga.
Leiter, of Syracuse, N. Y.
Hedge, of Buffalo, N. Y.
Raymond, of Selma, Ala.
Thomas Floyd-Jones, of Chicago.
Gallup, of Hartford, Conn.
Beckwith, of Petersburg, Va.
Dietrich, with Weber's branch, Chicago.
Albert Steinert, of New Haven, Conn.
Steiff, of Baltimore.
Hawkhurst, of F. G. Smith branch, Chicago.
Houck, of Memphis, Tenn.
Leland, of Worcester, Mass.
Miller, of Sing Sing, N. Y.
Erd, of East Saginaw, Mich.
Ward, of Newark, N. J.
Anderson, of Brooklyn.
Gardner, of Adams, N. Y.
Tuttle, of Rome, N. Y.
Bronson, of Susquehanna, Pa.
Robelen, of Wilmington, Del.
Sperry, of Elmira, N. Y.
Baker, of Bridgeport, Conn.
Sheffield, of Akron, N. Y.
Cornwall, of Penn Yan, N. Y.
Hunt, of Louisville, Ky.
Taylor, of Springfield, Mass.
Schreiner, of Savannah, Ga.
Mickle, of Fort Plain, N. Y.
Ambuhl, of C. A. Smith & Co., Chicago.
Hickok, of Poughkeepsie, N. Y.
Snow, of Essex, Conn.
Osborne, of Waterbury, Conn.
Wirth, of Montgomery, Ala.
Burtis, of Freehold, N. J.
Ricksecker, of Bethlehem, Pa.
Killough, of Florence, S. C.
Plaisted, with Leland, of Worcester, Mass.
Hubbard, of Lyons, N. Y.
Piercy, of Troy, N. Y.
Whittemore, with L. B. Powell & Co., Scranton, Pa.
Buckingham, of Utica.

Norwalk's Pride.

"Twas Shakespeare penn'd in solemn mood—or zest
"Music hath charms to soothe the savage breast,"
But, living now, what would he say beside
Of Chase's grand piano—Norwalk's pride?

That gem of all string instruments in trade,
Mellow in tone and most artistic made—
To mansions suited, or the humblest home,
Unequalled's found—no matter where we roam.

Not made like Hodge's razors—just "for sale,"
Lacking true merit, and, most apt to fail—
But strictly charming to the eye and ear,
A solace and delight for many a year.

To see it, simply is to prompt admire!
To hear it will aeolian love inspire!
To own it is to share a valued prize
Wherein, 'twill prove, abundant pleasure lies.

So when resolved, your home to sweetly cheer,
From wisdom's honor'd path pray never veer—
But on a Chase piano prompt decide,
And lasting bliss you'll share with "Norwalk's pride."

CONOVER BROTHERS,

 **MANUFACTURERS,** 

400 and 402 West 14th Street, New York.



The artistic reputation of the CONOVER PIANO is illustrated by the following quotations from the opinions of eminent Musicians:

“The scale is very even, and the tone, in addition to its great sonority, is of the most exquisite musical quality.”

“In vitality of tone, which a sustained finger touch prolongs with remarkable intensity, the CONOVER PIANO is very hard to excel. At the same time there is a sympathetic quality in the tone which charms the ear untiringly.”

“It is refreshing to find an Upright Piano with a tone so crisp and of such singing quality.”

“The scale is unprecedented for equality, and the tone produced is powerful and refined.”

TROUBLE AT THE VOSE FACTORY.

Meeting of Boston Piano Workmen.

WE find the following important item in the Boston "Herald" of Monday, May 6.

SAV THEY WERE LOCKED OUT.

The piano polishers and varnishers, to the number of 32, in the employ of Vose & Sons, piano manufacturers, claim to have been locked out, and, as a consequence, there is much excitement among the piano makers of Boston. A meeting of the men employed in the varnishing, polishing and cleaning departments of Vose & Sons' factory was held in Codman Hall yesterday afternoon. The men gave free expression to their complaints against the firm, and affirmed that recent changes which had been made in the factory were made to enable a reduction of wages to be enforced without causing a strike of sufficient dimensions to cripple the business. The varnishers, polishers and cleaners asserted that they would resist to the utmost all attempts to reduce their wages and decided to call a mass meeting of piano makers, to be held tonight in Codman Hall.

The meeting referred to took place on Monday night, and is reported as follows in the Boston "Herald" of yesterday:

The piano makers of Boston are indignant at Vose & Sons, and charge that the firm attempted to effect a reduction of from 25 to 40 per cent. in the wages of its employés. A large and animated meeting of piano makers was held in Pythian Hall, 176 Tremont-st., last night, to consider the situation and to determine upon what steps should be taken to prevent the firm from enforcing the proposed reduction. The main hall, the ante-rooms and even the approaches were crowded with men, all of whom declared the reduction to be unwarrantable; also to be so large in the aggregate as to seriously injure every person employed at the piano business. After the chairman had called the meeting to order and stated the purpose for which the piano makers had been called together, the men whose wages have been reduced and a number who claimed to have been locked out spoke at length in relation to the difficulty. The workmen employed in other factories urged the employés of Vose & Sons to resist any reduction in wages, and promised all who might be locked out or who should strike to prevent a reduction in wages financial support. The treasurer's report showed a large strike fund in the bank, and the employés of other factories promised to contribute a sufficient

amount, in case the men were locked out or on strike, to support them as long as they should be in enforced idleness.

The speakers referred to the strike of the piano makers which occurred at the factory of Thomas Scanlan a year ago, and claimed that the recent failure of Mr. Scanlan could be attributed to the boycott which the piano makers and other labor organizations had placed on his pianos at the inception of the strike. Regarding the best means of bringing the firm of Vose & Sons to terms, the boycott was advocated, and, as it was considered very effective in the Scanlan difficulty, was determined to place one on the firm referred to, and to ask all other labor organizations to do likewise.

At the conclusion of the speaking resolutions denouncing the attempted reduction in wages were adopted. It was also resolved that any reduction in wages was uncalled for, and requesting all laboring people and all persons in favor of fair wages to support the men locked out or on strike.

[The boycott did not interfere with the business of Mr. Scanlan, nor can his difficulties be in the least attributed to it, for many of the instruments were sold as stencil pianos. Not having the name of the New England Piano Company upon them, these pianos could not be traced, consequently they could not be interfered with by a boycott to any perceptible degree. If manufacturers, who do not mind stenciling, desire to or are placed in a position to meet a boycott, all they need to do is to stencil.]

Vose & Sons are people who would not be guilty of committing an injustice, and the best thing the workmen can do is to meet the firm amicably, instead of advocating measures that have been considered by the courts as revolutionary. The boycott hurts the boycotters as much, if not more, than it does the boycotted.

We hope the misunderstanding will be adjusted without delay.—EDITORS MUSICAL COURIER.]

addition to instrument cases, instrument parts and trimmings, &c. Suggestions for the care of instruments are given, as are directions for ordering, tables of express rates from Chicago, &c., and a list of 10 catalogues, each of a separate department, calls attention to the magnitude of the business. We have received the book too late for a more detailed criticism but we must praise its illustrations and presswork and say that, all in all, it is the most comprehensive and beautifully gotten up catalogue that we have lately seen. There is but one point that mars this exceptional work, and that is the advertisement of the Lyon & Healy stencil piano, which it contains.

The catalogue of Mr. Herman Sonntag is far above the average; also handsomely printed on fine paper and well bound in an imitation alligator cover, and reflects great credit on the enterprise of this representative house. It is, in many respects, a gorgeous compendium of the hundreds of articles for sale at the warehouse of a large musical merchandise importing house.

—Negotiations are still pending between the Board of Trade and the musical industry which propose to locate in Elmira. One feature of the industry is the manufacture of musical boxes. A new cylinder for musical boxes is held in patent by the company which promises to revolutionize the business and crowd the Swiss musical boxes out of the market. The cylinder is made from a composition which is perfectly durable and can be manufactured at about one-tenth the cost of the ordinary cylinder. At this greatly reduced cost it will be practicable to sell two or three musical cylinders with every musical box at a much lower price than the present cost of a Swiss musical box. This will make the possibilities of the boxes much greater, as it will increase the répertoire of the musical box to an unlimited number of tunes, by means of the interchangeable cylinders, and at the same time reduce the cost to such a moderate price that the boxes will be placed within the financial reach of a greater number of people.—Elmira newspaper.

—THE MUSICAL COURIER is on file among the large number of musical papers in the lately established free reading rooms and library of Rud. Ibach Sohn, the Barmer, Germany, piano manufacturer. We acknowledge with thanks the receipt of a membership card and hope to be able to utilize it this summer.

ESTABLISHED IN 1851.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

PAUL G. MEHLIN & SONS,

MANUFACTURERS OF Grand and Upright Grand Pianos

OF THE VERY HIGHEST GRADE.

FACTORY AND WAREROOMS: No. 461, 463, 465, 467 WEST 40TH STREET, CORNER TENTH AVENUE, NEW YORK.

They Bewilder Competitors and Delight Customers.

RELIABLE AGENTS WANTED.

VOSE & SONS PIANO CO.,

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Patent Grand Plate,
Grand Fall Board,
Piano Muffler,
Harmonic Scale,
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Endwood Bridge,
Touch Regulator,
Finger Guard
AND
IMPROVED CYLINDER TOP.

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THE SCHUBERT PIANO.

A Piano that every Dealer should Handle.

Thoroughly constructed, attractive in appearance, brilliant in tone, reasonable in price, fully warranted.

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For Price and Territory address the Manufacturers.

ISAAC I. COLE & SON,
Manufacturers of and Dealers in

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And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,
NEW YORK.

C. H. HENNING,
Piano Manufacturer,

341 East 11th Street,

Bet. 1st and 2d Aves., NEW YORK.

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In consequence of urgent requests,

Mme. DÉSIRÉE ARTÔT-DE PADILLA,

Court Singer to T. T. M. M. the Emperor and

Empress of Germany.

Begs to announce that her address is

17 LANDGRAFENSTRASSE, BERLIN, W., Germany

And that she is prepared to receive pupils,

professional and amateur.

MR. AD. M. FOERSTER,
Voice Culture, Piano, and Theory of Music,
Pittsburgh, Pa.

*Professional Cards.***METROPOLITAN
CONSERVATORY OF MUSIC,**
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The Most Select Musical School in the United States.

EXCEPTIONAL ADVANTAGES: Voice, Pianoforte, Organ, Violin, Harmony and the languages. Successful Musicians and eminent Teachers comprise the Faculty—all actually employed at the Conservatory. Prominent among them are:

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SAMUEL P. WARREN, L. A. RUSSELL.
Applicants without musical talent not accepted.
Send for Circular.H. W. GREENE, General Manager.
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Solo Violinist, and Mrs. CARL HILD, Accompanist, are open for engagements. Address care of THE MUSICAL COURIER, 25 E. 14th Street.MRS. HELEN AMES.
Soprano Oratorio and Concert. For terms and dates address 161 West Forty-ninth Street, or HENRY WOLFRONI, 332 East Fourteenth Street, New York.AMERICAN CONSERVATORY OF
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JOHN J. HATTSTAEDT, Director.MRS. W. H. SHERWOOD,
For Summer Piano Lessons.
Address at her residence,
288 Newbury Street, Boston, Mass.MRS. HELEN MAIGILLE,
Concert Soprano. Lessons in Vocal Culture and the Art of Singing. Studios, 427 5th Avenue, New York and 197 6th Avenue, Brooklyn, address Chickering Hall.ADOLF GLOSE,
Concert Pianist and Teacher of the Piano.
Address care of Wm. A. Pond & Co.,
25 Union Square, New York.J. F. VON DER HEIDE.
Voice, Piano and Theory of Music.
Address STEINWAY HALL, New York.MR. PIERRE DOUILLET,
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Address 114 East 8th St., New York.MR. W. J. HALL,
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Will accept engagements for Concerts and Recitals; also a limited number of Pupils.
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Baritone, Concert, Oratorio and Opera. Vocal Culture, 105 East 3d St., New York.MILLE. ZÉLIE DE LUSSAN,
Prima Donna Soprano. Concert and Oratorio. Address Geo. W. COLVY, 23 East 14th Street; or residence, 137 West 49th Street, New York.MME. L. CAPPANI,
Vocal Culture, 217 Second Avenue, New York.ACHILLE ERRANI,
VOCAL TEACHER,
219 East 19th Street, New YorkMISS NEALLY STEVENS,
Concert Pianist,
191 Dearborn Avenue, Chicago, Ill.MME. MURIO-CELLI,
Vocal Instruction,
No. 18 Irving PlaceMISS DYAS FLANAGAN.
Pupil of the late Edmund Neupert. Concert Pianist and Teacher of the Piano, 136 West 34th Street.CARL ALVES,
Vocal Instructor,
164 Park Ave., near 91st St., New York.MR. WILLIAM COURTNEY,
Concert Oratorio and Vocal Instruction.
Address 27 Union Square, New York.ALBERT MORRIS BAGBY,
Piano Instruction,
Steinway Hall, New York.MICHAEL BANNER,
Violinist. Open for Engagements.
225 East 8th Street, New York.PAULINA WEISS,
HIGH SOPRANO.
Returned from abroad, and begs to announce that she is open for Operatic and Concert engagements. Will take pupils in Vocal Culture.
Address 227 E. 6th Street, New York City.MR. VICTOR HERBERT,
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FRANK L. ARMSTRONG, Manager.CLIFFORD A. SCHMIDT.
Solo Violinist, Metropolitan Opera House and Seidl Orchestra. Concerts and Instruction. Address Chickering Hall, New York.MISS MARIE G. LUKSCH,
From Vienna. Pupil of Marchesi. Instruction in Operatic and Concert Singing. Apply from 1:30 to 2 P.M., at 130 East 59th street, New York.MISS EMILIE LEICESTER,
TEACHER OF DRAMATIC ART,
Has arrived from London, and will give lessons this winter in New York. Dramatic Action for the Opera and Stage Business a specialty.
40 East Tenth Street, New York.

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C. S. STONE,

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**UPRIGHT and SQUARE
Piano Cases**

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Uprights and Grands.AMERICAN SYSTEM OF CONSTRUCTION, CHEAP PRICES AND
BEST WORKMANSHIP.ESTABLISHED 1847.
CHICAGO MUSICAL COLLEGE
Central Music Hall,
CHICAGO, ILL.

Dr. F. ZIEGFELD, President.

Our Catalogue, giving terms of tuition and containing a musical lexicon, abridged History of Music and other valuable information, will be sent FREE on application.

NEW ENGLAND
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Thorough instruction under ablest Masters in
MUSIC, FINE ARTS, ELOCUTION, LITERATURE,
LANGUAGES, PHYSICAL CULTURE AND TUNING. Tuition, \$5 to \$25 per term.
Board and Room, including Steam Heat and Electric
Light, \$5 to \$7.50 per week. For Illustrated Calendar,
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E. TOURIEE, Director, Franklin Sq., BOSTON.

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NEW YORK
CONSERVATORY OF MUSIC,
LOCATED ONLY AT
No. 5 EAST 14th STREET,
Third door east of Fifth Avenue.
This Renowned School of Music, Elocution, Modern
Languages, Drawing and Painting, offers to
students unequalled advantages.**CHASE
BROTHERS'
PIANOS**WITH THE
CHASE PATENT SOUNDING BOARDS
Are Unrivaled for Pure Quality of Tone.
Catalogues and Price to the Trade Furnished on
Application.FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.
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GRAND RAPIDS, MICH.**VIOLIN STUDIO**

For the Sale and Display of Fine Violins.

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**THE VIRGIL PRACTICE
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A Silent Teaching

PRACTICE PIANO.

PORTABLE, INEXPENSIVE, DURABLE.

Secures far more rapid progress in the training of fingers and in the study and memorizing of pieces than is possible by any other means. Saves pianos, spares the nerves of the player, stops the dreadful annoyance of "Piano Drumming," and preserves the freshness and beauty of music.

The piano is a musical instrument and not a practice machine. All practice, including the learning of pieces, should be done on the Practice Clavier and the piano saved for the finished musical performance.

Style A, 7 octaves, Price, \$54.00; Style B, 5 octaves, Price, \$44.00.

Correspondence solicited with Teachers and schools.

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Specimen of Printing and Title Lithography, as well as price list and other particulars, will be sent free on application.

A NEW TUNING DEVICE FOR UPRIGHT PIANOS.



No Tuner Need Apply.



A Tuner Does Apply.



Result.

Railway Rates and Penalties.

Editors Musical Courier:

PRESENT high tariff on articles of musical merchandise from the Atlantic seaboard and common points to Pacific Coast.

Please make due allowance for following rates when comparing our own with Eastern quotations.

Remember also that goods bearing different classifications and rates must not be packed together, for in this event the higher rate or rate ruling upon most expensive class of goods contained in the shipment will be charged for the entire lot.

RATES UPON PRINCIPAL ARTICLES SHIPPED BY MUSIC DEALERS :
(Over any American line.)

	Per 100 lbs.
Accordions, harmonicas, instruments and parts not otherwise specified below.....	Rate at \$4.20
* Drums—Boxed, owner's risk.....	" 16.80
Musical boxes, " " " " ".....	" 8.40
† Musical instrument cases, owner's risk.....	" 8.40
Band instruments, " " " " ".....	" 8.40
Sheet music, " " " " ".....	" 4.20
String instruments of all kinds, " " " " ".....	" 5.40
Organs, church, cabinet or melodeon, owner's risk.....	" 4.20
Pianos—owner's risk.....	" 4.20
Piano legs—owner's risk.....	" 4.20
* * Piano stools, boxed—owner's risk.....	" 4.20

* At this rate, on drums, it becomes almost necessary to purchase the goods twice, first from the maker and next from the railroad company.

† This rate will add 50 per cent, to the cost of the goods when laid down, on ordinary styles of cases.

* * Piano stools cost from \$1 to \$3 each, for freight, according to weight, at present tariff.

IMPROPER BILLING AND FALSE CLASSIFICATION.

\$5,000 FINE.

Take care that improper representations are not erroneously made.

Read carefully following amendment to Section 10 of the Interstate law, passed February, and approved by the President March 2, 1889.

Any person and any officer or agent of any corporation or company who shall deliver property for transportation to any common carrier, subject to the provisions of this act, or for whom as consignor or consignee any such carrier shall transport property, who shall knowingly and willfully, by false billings, false classifications, false weighing, false representation of the contents of the package, or false report of weight, or by any other device or means, whether with or without the consent or connivance of the carrier, its agent or agents, obtain transportation for such property at less than the regular rates then established and in force on the line of transportation, shall be deemed guilty of fraud, which is hereby declared to be a misdemeanor, and shall, upon conviction thereof in any court of the United States of competent jurisdiction within the district in which such offense was committed, be subject for each offense to a fine of not to exceed \$5,000, or imprisonment in the penitentiary for a term of not exceeding two years, or both, in the discretion of the court.

SHERMAN, CLAY & CO.,
San Francisco, Cal.

—Charles F. Colwell, the piano and organ dealer, of London, Ont., has just issued a book of references, giving the names of hundreds of persons who have bought Emerson pianos from him. The book also gives valuable hints about the preservation of pianos.

—In referring to Mrs. W. C. Penfield, of Minneapolis, the St. Paul "Globe" says: "Within the past few years the renting of pianos and organs by the month has grown into a business by itself, and among those who have been phenomenally successful in this way is the above mentioned lady. She came to Minneapolis in 1878, and started in the musical instrument business, bringing to it the same amount of push and vim as is usually found only in institutions presided over by the sterner sex. The result has been that she has acquired an enormous trade. She is the Northwestern agent of the celebrated Hallet & Davis, Emerson, Bradbury and other pianos and the renowned Kimball organs. In addition to this she is interested in the electro-matrix and other enterprises and is a thorough business lady, of whom Minneapolis is proud."

—Among patents recently granted the following are of interest to the music trade :

To T. A. Macaulay, for automatic musical instrument.....	No. 401,187
To T. A. Macaulay, for automatic musical instrument.....	No. 401,188
To C. H. Smith, for key leveling device for pianos.....	No. 401,309
To N. E. Barnes, for picking thimble for musical instrument.....	No. 401,476
To O. C. Whitney, for organ.....	No. 401,474
To E. J. Snow, for sheet music support for pianos.....	No. 401,662

—Mr. Wm. F. Boothe, of Philadelphia, called at our office yesterday afternoon and reported business as good.

—Wm. Simpson, in Philadelphia, is making preparations for going out of the piano business. It will, perhaps, be a surprise to the trade when they will learn what the Hallet & Davis Company are going to do with their piano in Philadelphia.

WANTED.—A first-class tuner and repairer; salary no object to the right man. Address, with references, &c., Alfred Meinberg Company, Omaha, Neb.

CHICAGO.**Latest from Our Chicago Representative.**

CHICAGO OFFICE MUSICAL COURIER, 216 STATE-ST., CHICAGO, May 4, 1889.

THE centennial celebration which occurred here last Tuesday was religiously observed. Some of the larger music houses were handsomely decorated and the music trade are said to have been more liberal with their subscriptions than any other branch of business in the city.

Mr. Kurtzman, of Messrs. Kurtzman & Co., of Buffalo, was in town this week and sold a bill of goods to the new retail concern, the Chicago Cottage Organ Company, but we do not know that the agency has been secured for this or any other line of instruments as yet.

The Chicago Cottage Organ Company have not decided on their line of pianos, other than the Chickering, and such matters are not likely to be concluded hastily. Mr. Cable did not go East as was stated, but he tells us that he will do so at an early day. The company have been using a large number of a certain make of Chicago pianos, the sale of which they will probably continue. The outcome of this change may result in some other changes in one of our local manufactories, and we shall not be surprised to see another incorporated company in which the Chicago Cottage people may be more or less interested as stockholders.

Mr. George P. Bent has rented a fine brick factory 50x150, located at 325 South Canal-st., and will remove his organ factory at once and occupy the whole premises.

There have been few changes this spring, only Mr. R. H. Day, whose removal was mentioned last week, and Mr. W. R. Prosser, who removes from 215 State-st. to 350 West Madison-st.; and among the salesmen Mr. S. R. Harcourt goes from the Kimball Company to take a similar position with Messrs. Steger & Co.

There are no signs as yet of the Schomaker Company, who are reported to have taken the second floor at 215 State-st.

Mr. A. A. Fisher, who has been so long connected with the Kimball Company, has decided to start in business for himself, and is permanently located at Cedar Rapids, Ia. He will handle the same line of goods that he has been identified with, viz., the Hallet & Davis, Emerson, Hale and the Kimball pianos and organs.

Messrs. Steger & Co. have decided to take the agency for the Sterling organs in addition to the piano which they have been representing now for several months, and have placed

an order for three carloads to be shipped at the earliest convenience of the company.

The following is a complete list of piano manufacturers in this city, and is given simply to set at rest the question as to who are bona fide makers and who are not:

Messrs. Wm. H. Bush & Co.

Messrs. C. A. Smith & Co.

Mr. C. A. Gerold.

Messrs. Schaff Brothers.

The Brown-Barron Piano Company.

The W. W. Kimball Company.

Messrs. Julius Bauer & Co.

The Root & Sons Music Company will put in an entire new glass plate front on their first floor, and having disposed of their stock of musical merchandise will hereafter confine themselves to the wholesale and retail pianos and sheet music business.

Thomas Floyd-Jones, the local manager for Messrs. Haines Brothers, and Mr. J. M. Hawhurst, the manager for Mr. F. G. Smith's branch here, were the only representatives from this city who took part in the New York centennial celebration.

Mr. M. J. Chase, of the Chase Brothers Piano Company, of Grand Rapids, has just returned from a visit to Texas. Mr. Chase says the liabilities of Frees & Son have been considerably exaggerated, and that a liberal estimate of them would be \$300,000, which is still extremely large, especially with available assets hard to find and matters covered with legal complications.

Mr. P. H. Powers, of the Emerson Piano Company, Boston, arrived in town this week very much benefited by his Southern trip. Mr. Powers thinks their trade in Texas will be benefited rather than hurt by the failure there. He will return home after visiting Detroit, Cleveland, Buffalo, Rochester, Syracuse and a brief stop in New York.

—Of the removals to have taken place in the trade on May 1 the only ones completed were those of F. Connor to 4 East Forty-second-st., Horace Waters & Co. from 124 to 134 Fifth-ave., and Michaelis & Zincke from 12 East Seventeenth-st. to 23 East Fourteenth-st., adjoining THE MUSICAL COURIER office. The new Fischer warerooms in the "Judge" building are not yet completed, and W. Knabe & Co. have moved into temporary warerooms on West Twentieth-st., in the Methodist Book Concern Building, to await the finishing of their store on Fifth-ave. in the same building. Haines Brothers have removed to their magnificent new factory in Harlem.

—Manly B. Ramos & Co., of Richmond, Va., are pushing the Gabler pianos in great shape.

P. G. Mehlin & Sons.

IT is one of the best appointed piano factories, corner of Tenth-ave. and Fortieth-st., in this city, that is occupied by P. G. Mehlin & Sons, where the firm has been for several months engaged in making experiments and practical tests in the construction of upright and grand pianos.

As these instruments are built on new principles of construction, which have been the subject of a great deal of study on the part of Mr. Mehlin, Sr., it has taken longer than usual to turn out in quantities instruments intended for the trade. Such as have been completed have been already sold to parties here in the city.

Judging from appearances the Mehlin upright pianos will be ready about six weeks from now to be shipped to the dealers. They are, in many respects, remarkable instruments, and we warrant that persons interested in piano building will be greatly interested in the methods employed by the firm and the originality of the instrument produced by them.

The New England Organ Company—A Reliable House.

WHEN about to purchase an organ, which is to be a permanent fixture in the parlor or sitting room, it is wise to be extremely careful in making the selection. You will see many flashy and seductive advertisements cracking up this or that instrument and in danger of being misled by its glowing descriptions. But when we are so well acquainted with the merits of the New England Organ Company, when we, many of us, enjoy the pleasure of the acquaintance of Mr. Geo. T. McLaughlin and claim him for a Cape Cod citizen, and know him as the proprietor of this manufactory, then we feel that we are dealing with honest folks and that we are sure of being dealt fairly and honorably by, and that what they claim for their organs is entirely reliable. They do not make any assertions or lay any claims that are not borne out by the facts merely for the sake of selling an instrument. Their reputation is too valuable to resort to any fictitious claims. But the character of their work and the intrinsic excellence of their organs will permit them to make some vigorous statements as to the value of their product. Mr. Pope, their traveling agent, has introduced many of these valuable instruments among the families of Cape Cod and we have yet to hear of any dissatisfaction. If any information is wanted we would refer the inquirer to George W. Pope, Chatham.—Barnstable "Bee."

—M. Steinert & Sons have removed their Providence warerooms to the new large store, 176 and 178 Westminster-st.

THE MEHLIN·PIANOS,

Containing their recent Patented Improvements and Constructed on New Principles,

— ARE THE —

WONDERS OF THE DAY.

PAUL G. MEHLIN & SONS,

Nos. 461, 463, 465 and 467 West 40th Street,

— NEW YORK. —

Scanlan's Creditors.

THE creditors of the New England Piano Company (Thomas F. Scanlan, proprietor), manufacturer and dealer in pianos at Nos. 32 George-st. and 157 Tremont-st., held a meeting at 11 o'clock on Wednesday at the Parker House. Walter S. Blanchard, president of the Metropolitan National Bank, was chairman, and Alonzo A. Dinsmore secretary. Godfrey Morse, the assignee, made a brief statement regarding the circumstances under which the assignment was made, and then introduced Mr. Scanlan, who presented an exhibit of his financial condition. The direct liabilities aggregate \$233,401.90. There are contingent liabilities of \$259,168.37, of which \$101,253.25 is on the notes of Freese & Sons, of Dallas, Tex., who lately failed. The balance of the indorsements are on the notes of parties who are regarded as financially sound, and Mr. Scanlan thinks he will not be called upon to meet more than 5 or 10 per cent of them. Mr. Scanlan holds, as security for his indorsement on the notes of Freese & Sons, notes aggregating \$36,620.31, which Freese & Sons turned over to him, being notes which the Dallas firm had taken from its customers. The following are the nominal assets :

Tools.....	\$7,747.73
Shafting and pulleys.....	3,786.53
Betting.....	2,474.88
Machinery.....	31,830.50
Patterns.....	1,298.76
Shaving pipe.....	332.00
Sundry fixtures.....	1,344.43
Office furniture at 32 George-st.....	1,372.74
Automatic sprinkler.....	7,000.00
Gas and steam pipe.....	15,000.00
Equipment of store 157 Tremont-st.....	1,064.25
Equipment of Bijou room, 321 Washington-st.....	444.85
Labor at piano action factory.....	3,704.81
Harness, saddle, harness, &c.....	6,827.15
Cash, \$9,255.35, less two protested checks, \$2,000	500.00
Leases, 80 per cent. of face value (\$23,442.25).....	18,753.80
Stock as per inventory.....	106,200.31
Accounts and notes.....	49,822.12
Real estate on George, Howard and Girard streets, taxed for \$81,000 mortgaged for \$73,722.....	5,000.00
Five shares of Metropolitan National Bank stock (at par).....	1,000.00
1,000 shares of stock in the N. E. Piano Company, of New York (estimated).....	500.00
Total.....	\$538,171.85

After the presentation of the foregoing financial exhibit the meeting voted to put matters into the charge of a committee for investigation, and Mr. Blanchard, George H. Faxon and James S. Cumston were selected as the committee.

We take the above from the Boston "Herald" which had a reporter on the spot. This is better than guessing at the news and is also more reliable than the conjectures of our contemporaries. Besides this, they also get their news on this subject from the Boston dailies,

but, unlike THE MUSICAL COURIER, they have not the moral courage to say so.

The following circular explains itself :

40 WATER-ST., BOSTON, May 4, 1889.
To the Creditors of Thomas F. Scanlan :
I beg to notify you that a meeting of the creditors of Thomas F. Scanlan will take place at the Parker House, Boston, on Wednesday, May 8, next, at 11 o'clock A. M., to hear report of committee.

Respectfully,

GODFREY MORSE, Assignee.

On the Failure at Dallas.

CENTRAL TEXAS, ON THE ROAD, April 25, 1889.

Editors Musical Courier.

SIRS--In earlier days Texas received as citizens not only the venturesome and daring, but also those who found it convenient to put thousand or two miles between themselves and impertinently inquisitive people in their former homes, so that when a man suddenly disappeared from his daily haunts in the more settled sections of the country his neighbors tenderly closed up his shebang and wrote on the shutters the cabalistic letters G. T. T., which meant "Gone to Texas." Some of these men left descendants, and most of them, strange to say, appear to have drifted by stages into piano and organ peddling. They are not, as a rule, scrupulously clean, scrupulously exact in their statements or scrupulously upright. Many of them have been sewing machine peddlers; few of them have mastered even the rudiments of the commonest business education, so that when a gentleman appears on the road he hesitates a long time before making the humiliating confession that he is a piano man. This is all wrong, but it is a direct result of the consignment system, now so much in vogue. New factories have sprung up all over the North and West. Old factories have turned themselves into joint stock companies; production has increased more rapidly than demand, and the goods must be disposed of some way, and so the fungous growth of the system has been rapid.

It works this way : A State agent is appointed who appoints sub-agents, and these sub-agents frequently appoint others under them. Whoever accept these appointments thereby confess that they are without capital to carry on a legitimate business. The first, however, must have sufficient to pay freights, &c., and that is more than can be said of the irresponsible lightning rod and sewing machine peddlers under them, for they frequently place an instrument virtually in pawn to raise enough to pay railroad charges, depending on the first payment to release it. These men sell at any price, and take anything inanimate or animate "in trade," taking notes in settlement that are not worth the paper they are written on. They sow pianos broadcast over the country,

which quickly become second hand, so that if a crisis occurs, like the \$500,000 failure (in Northern Texas) of 10 days ago, the only security consignors have is an agent without capital and a bundle of waste paper, by courtesy called notes, for the pianos, if called in, will hardly realize 40 cents on the dollar in consequence of depreciation and expense.

The failure spoken of is bound to have a depressing influence on Texas trade, but it is hoped the influence on manufacturers who make for consignment will be salutary. They as business men ought to know that when a house gets stock to the extent of 10 times its capital there must be tall kite flying somewhere, and no matter what showing of assets there may be on paper, the final winding up is bound to be disastrous, with stock scattered from Dan to Beersheba.

TRAVELER.

Frees & Son, of Dallas, Tex., could not succeed, not only because their business was too extended in its relation to their means, but for other reasons in addition to this. They were conducting trade on a false moral basis. Is it not about time for certain people in the trade to learn and appreciate the fact that there are definite moral laws embraced in the conduct of commercial transactions that form the very basis of trade, on the strength of which trade exists and has been developed. These laws cannot be evaded successfully. The firms that attempt such an evasion must go, and this is one of the reasons why the stencil and the stencil editors must go. They represent a conflict with the moral law. For instance: In the fall of 1886 Frees & Son, of Dallas, during the progress of the Texas State Fair, held that year at Dallas, advertised a series of testimonials on the Hardman piano purporting to have been signed by Adelina Patti, Nilsson and Joseffy. All these testimonials were frauds, and the only paper that exposed the fraud and stopped it was THE MUSICAL COURIER.

In justice to Messrs. Hardman, Peck & Co. we will state that they wrote a letter to Frees & Son, and published the same in THE MUSICAL COURIER, in which they distinctly disavowed any sympathy with such a course as that pursued by Frees & Son.

But the latter firm, by this one act, disclosed to the trade at large that they were unfit to conduct a fair and honorable competition; that they were not aware of the permanent damage such a course was sure to inflict on any firm that indulges in it, and that they were also ignorant of the laws and principles of trade which made it impossible for any firm to succeed on such lines.

By this time they may have learned all this, but in the meanwhile they have inflicted an ugly wound on the trade of Texas.

E. G. HARRINGTON & CO.,

PIANO MANUFACTURERS.



The Harrington Piano has, in a quiet and unostentatious manner, advanced itself in the favor of many dealers all over the country, who find it a most reliable instrument in all respects. They can warrant it safely to give good satisfaction. It is thoroughly constructed, the scale is excellent, and the tone is sympathetic and at the same time powerful. We recommend it heartily.—*New York Musical Courier*.

DAVENPORT, Ia., September 4, 1888.

E. G. Harrington & Co., New York :
GENTLEMEN—Pianos Nos. 5,697 and 5,721 at hand, and I find them very fine instruments, first class in every respect. We have several of your Pianos in our renting stock, purchased of you eight years ago, that have been rented almost constantly during that time and have given the utmost satisfaction to myself and patrons.

Yours very truly, JOHN HOYT.

SAVANNAH, FLORIDA AND WESTERN RAILWAY CO.,
SAVANNAH, Ga., July 18, 1888.

Messrs. Davis Bros., Savannah, Ga. :
GENTLEMEN—In reply to your inquiry as to how I am pleased with the Harrington Piano purchased of you last December, I can cheerfully say that it has given perfect satisfaction and comes up to all the representations made by you at the time of purchase. It has been pronounced by skilled musicians an unusually sweet toned instrument.

Yours very truly,
S. T. KINGSBERRY,
Assistant General Counsel.

C. M. & ST. P. R. R. CONDUCTORS' ROOM, FOND DU LAC, Wis., September 19, 1888.

De Volney Everett, Esq. :
DEAR SIR—I cannot help writing you about the Harrington Piano you shipped us in November last. It is a dainty. Mrs. Adams has just returned from a visit in Oshkosh, Hartford and other places, and saw and played on many different makes, but says she found nothing to equal our Style 10 Harrington, and all who have seen it admire it much.

Yours truly, H. E. ADAMS, Conductor.

HOUSTON, Tex., September 12, 1888.

E. G. Harrington & Co., New York :
GENTLEMEN—It has been two years since I have been in the music trade in Houston, and also be up to the standard in all points of merit required by a music loving people. I took no hasty steps to accomplish my purpose, only benefiting by my experience through many years of familiarity with the best makers of the country. I say many years, if taking a position as clerk in the largest music store South with Mr. P. P. Werline, then successor to W. Mayo, No. 5 Camp Street, New Orleans, in 1854, and later for the same firm in their branch house, No. 40 Dauphine Street, Mobile, Ala., and in the same business ever since almost without an interruption can be admitted as an experience. Thus guided I met the Harrington Piano, and upon a careful examination realized that I had found the plane I was looking for. The next was an introduction to your house. From that time until now I have sold 100 pianos for you. I have sold pianos for you in every state of the Union, and every one has given perfect satisfaction. I can exhibit the most flattering testimonials from actual purchasers of the Harrington Pianos. They suit the climate, stand in tune remarkably well, and for tone and touch are not to be surpassed. I keep in stock from Style 7 upward to the large Cabinet Grand, Style 11, which is one of the most perfect and beautiful instruments that money can command. We expect a lively trade this fall. Please ship pianos ordered as soon as possible.

Yours truly, JOHN J. HERRLE, 105 and 107 Main Street.

TERRE HAUTE, Ind., September 7, 1888.

DEAR EVERETT—

I made an exhibit at our fair here last week, among others taking mahogany Style 8, Upright, my competitors having — and the —. We did not enter for a premium, as that part is a farce at any time, but one point I did make—al pronounced the Harrington Piano as the best toned instrument in the building, clear and distinct; every note could be heard over the large structure. When the others played it sounded as though they were playing with a buff stop on the instrument. Well, I simply waked them up with your instrument.

Yours very truly, L. KUSSENER.

132 POST STREET, SAN FRANCISCO, Cal., September 13, 1888.

DEAR EVERETT—I wish you would send along some of those walnut Style 11. They are beautiful; and, in fact, your various other styles are decidedly pleasing not alone in appearance, but in tone as well. Our superintendent of public instruction, Mr. Ira G. Hoitt, purchased a Harrington Style 10 from us some years ago, and his admiration for it has kept pace with the years, evidently as his praise of it is unstinted. Yours very truly,

A. L. BANCROFT & CO., W. C. HAMILTON, Manager.

CORRY MUSIC STORE, 9 SOUTH CENTRE STREET, CORRY, Pa., September 17, 1888.

E. G. Harrington & Co., New York :
GENTLEMEN—We placed your fine Style 10 Mahogany Case Upright Piano on exhibition at the fair in this city which ended September 14, and it took first premium with many competitors; besides, it caused great excitement among the musical people. We are delighted with it and feel confident that the demand for the Harrington will increase.

Yours respectfully, L. E. SOUTHWICK, Proprietor.



20 STATE ST., CHICAGO, Ill., October 1, 1888.

E. G. Harrington & Co., New York :
GENTLEMEN—I have sold the Harrington Pianos during the past eight (8) years, and have found and proved them to be a good and durable instrument. I have never been called upon to take back a SINGLE one for any fault of the Piano, which of itself is the best recommend I can give them. Yours truly,

H. BRANCH.

CENTRAL RAILROAD AND BANKING COMPANY, NEW YORK.

Messrs. Davis Bros., Savannah, Ga. :
GENTLEMEN—After using one of your Harrington Upright Pianos for several months, I take pleasure in saying that it has given me entire satisfaction in every respect.

Yours very truly,

T. M. CUNNINGHAM, Cashier.

ROCHESTER, N. Y., July 4, 1888.

E. G. Harrington & Co., New York :
GENTLEMEN—We are very much pleased with the Piano we bought of you, and all who have heard it admire it much. Yours very truly,

REV. ALFRED HUTTON.

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1129 Chestnut Street,
PHILADELPHIA, PA.

Piano Tuners Write.

LINCOLN, Ill., April 20, 1889.

Editors Musical Courier, New York:

DEAR SIRS—I have just read of the proposed "Piano Tuners' Guild."

Living where I do it will be impossible for me to attend the M. T. meeting in June, but I do hope that the P. T. G. may be organized and extend all over the United States, and anything that I can do will be gladly done to help the thing along.

Respectfully,

CHAS. H. FOSTER.

BOSTON, Mass., April 23, 1889.

Editors Musical Courier:

GENTLEMEN—In your paper of the 27th inst. I notice the proposition that in connection with the N. Y. S. M. T. A. there be a Piano Tuners' Guild, whose members pass examination to prove ability and character, to protect the profession and the public from destroyers of instruments.

Will you please inform the profession what protection they may expect by formation and connection as such?

I do not ask for argument's sake, but that all may comprehend more thoroughly the whys and wherefores of such action.

Very truly yours,

GEO. H. MITCHELL.

MIDDLETOWN, N. Y., April 27, 1889.

Editors Musical Courier:

SIRS—The notice printed in THE MUSICAL COURIER of April 17, soliciting correspondence on a proposition to establish a Piano Tuners' Guild in connection with the New York State Music Teachers' Association in June, is certainly an important step. It is a movement which every owner of a piano, nearly every music teacher, and certainly every honest piano tuner ought to be interested in.

The subject is of interest to every owner of a piano in several different ways. One in particular is that a person does not like to engage tuner who is unknown to come to his residence and have him left alone in the parlor or music room with the piano, while the family are out or in other parts of the house, any more than they would a peddler, unless the tuner is recommended or known to be a person of honest character, as well as a competent workman. And further, the piano is an expensive instrument, and the owner does not want it spoiled or destroyed by a careless or half learned piano tuner.

The subject is of the utmost interest to all honest and competent tuners who are trying to do an honest business and careful work, as it would protect them and give their customers confidence in them.

There are a great many so-called "piano tuners and experts" going around, in the country especially, like tramps imposing upon people, charging people for work they don't do, spoiling pianos, &c., which makes the public suspicious of all workmen, good or bad.

I have in my mind a young man who has lately proclaimed himself a piano tuner, who has never seen the inside of a piano factory, nor does he know anything of the first principles of acoustics or mechanics or of the action of a grand piano. All he knows is what he has picked up working around a retail music store. Of course, his work already has not given satisfaction, and how can it?

I think the public, as well as the profession, need protection of some sort from all such piano destroyers.

Just such a guild as this one proposed, properly put in working order, cannot help but benefit all concerned.

I hope to be present if possible at the New York State M. T. A. in June and do what I can in behalf of this movement.

Wishing it all success, I am yours truly,

C. H. SWEENEY.

THE MUSICAL COURIER has done great work in showing up fraud piano tuners. We published charts and cuts illustrating the vandalism perpetrated by the fraud tuners. We were dragged into court, and yet we keep up the struggle to purify the trade of the piano fraud, the tuner fraud and the music trade editor fraud, and, you bet, we will get there. Our work is not only thoroughly appreciated, but it pays well from a journalistic point of view. We are not posing as martyrs because we accomplish these things; we are simply conducting a journalistic enterprise journalistically.—EDITORS MUSICAL COURIER.

Will Stay in Albany.

THE McCAMMON PIANO COMPANY WILL NOT GO TO IOWA.

At the meeting of the business men at the Board of Trade rooms Monday night, Mr. Harvey Wendell stated that he had recently been at Davenport, Ia., and while there learned that the sum of \$100,000 had been raised to induce an Albany manufacturing concern to locate there. He did not state which manufactory it was, but an "Argus" reporter searched the matter out and discovered it to be the McCammon Piano Company. Overtures were made to Mr. Edward McCammon some time ago, and while negotiations were pending a new company under the same name was organized, and incorporated April 4. The trustees named in the articles are Edward McCammon, G. Dudley Van Vliet, Thomas W. Cantwell, Wm. K. King and Elmer Blair. The offer of the \$100,000 did not reach Mr. McCammon until after the new company was formed, and it was refused. The company will, therefore, continue to manufacture in Albany, and when running full force will employ about 200 men.

THE above is from the Albany "Argus." We made special mention of the above matter and the Davenport meeting in this paper in the issue of April 10. Mr. Geo. W. Neil, for many years superintendent of Chickering & Sons' factory, has taken charge of the McCammon factory.—EDITORS MUSICAL COURIER.

He's Got It Right.

ARCADE, N. Y., April 20, 1889.

Editors Musical Courier:

PLEASE accept thanks for having done so much to bring about the passage of the recent law in regard to trade marks. I am glad to know that this law will make the sale of stencil pianos illegal in this State. The stencil piano ought to go; first, because it is a dishonorable practice; second, it is of no benefit to the legitimate trade. One dealer in this county has sold thousands of stencil pianos,

in fact, is an old pioneer in the stencil traffic; has sold pianos with several different stencil marks, such as, "Arion Piano, New York," &c., and has sold them up to recent date. Hoping the time is near at hand when there will be no "unknown quantity" or quality in the music trade, I am,

Yours Respectfully,
A MUSIC DEALER.

—E. B. Wood, who has a wareroom at present at 150 Tremont-st., Boston, is the party who has leased the new and large warerooms at 180 Tremont-st., to be occupied when the improvements are completed. Mr. Wood will sell the pianos manufactured by the Everett Piano Company, of Boston, known all over the country as the Everett pianos.

THE firm of S. Brainard's Sons is this day dissolved by limitation. Charles S. Brainard takes all the assets and assumes all liabilities of said firm.

CHARLES S. BRAINARD,
EUGENE L. GRAVES.

CLEVELAND, Ohio, April 22, 1889.

SUPERINTENDENT—A former superintendent of a piano factory, tuner, repairer, &c., seeks a position East or West. Best references. Address "Practical," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

FOR SALE—A splendid site for a piano factory, 125x102 feet deep, on the south side of East Seventy-second-st., east of First-ave. The lots are excavated, sewers in and stone on the ground for the foundation walls. J. V. DONVAN, 351 West Twenty-fourth-st.

FACTORY SUPERINTENDENT—A working superintendent of a piano factory, man of experience and one who is temperate and reliable, can get a position that will pay him by addressing confidentially, "Octave," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

ROST'S DIRECTORY OF THE MUSIC TRADE.—Largest and most complete list of dealers, manufacturers, agents and musicians in the United States ever published. A necessary book for every person engaged in the music trade. Mailed on receipt of \$5 by H. A. Rost, 14 Frankfort-st., New York.

WANTED—We know a young man of eight years' experience in the piano, organ and general music trade, and combining business ability with strict integrity, who would accept a position (traveling preferred) with a first-class manufacturing house. Address "Energy," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A scale and patterns for a 4 foot 4 inches upright piano. Any kind of a standard scale would be acceptable, if free from patents or expensive adjuncts. Address Scale, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—An experienced outdoor and indoor piano salesman wishes an indoor position. Address Richmond, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

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 but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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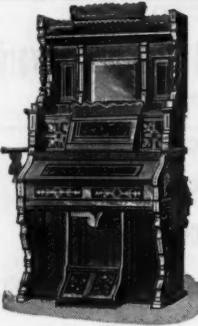
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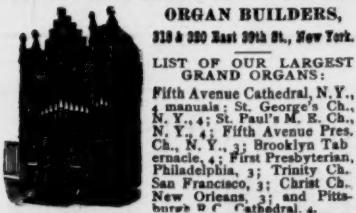
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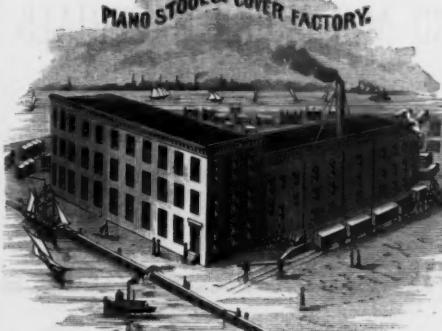
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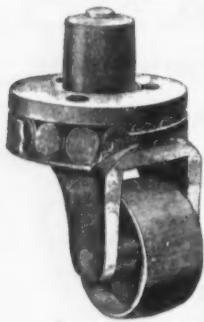
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